This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

FA 56.4.10 (1-5) 1888-92

TRANSFERRED TO
FINE ARTS LIBRARY

Harvard College Library

FROM

Mrs. Geo. E. Richards

FA 36. 4.

HENRY BLACKBURN'S ART HANDBOOKS

No. I. One Shilling

THE

New Gallery 1888

AN

Illustrated Catalogue

OF THE

SUMMER EXHIBITION AT THE NEW GALLERY, 121 REGENT STREET, W.

EDITED BY

HENRY BLACKBURN

EDITOR OF "ACADEMY NOTES," "GROSVENOR NOTES," "ACADEMY SKETCHES," AND ORIGINATOR OF ALL CATALOGUES ILLUSTRÉS.

Published by Special Permission

London

CHATTO AND WINDUS, PICCADILLY

MAY 1888

All Rights reserved.

"LIBERTY" Art Fabrics.

"PHYLLIS" (Regd.).

In "LIBERTY" Cashmere (Umritza), from 30s.
Special Estimates and Sketches Post Free.

For DRESSES and FURNITURE.

LIBERTY & Co. desire to emphasize the fact that their Fabrics and Art Novelties can only be obtained in London at their Regent Street Houses and in the Country of their duly accredited Agents.

A VISIT OF INSPECTION INVITED.

"Liberty" Silks.

24 inches and 30 inches wide. Price 2s. 6d. and 2s. 11d. per yard. For Ladies' and Children's Dresses.

Largest range of Art Colours. Purity of Material and Sterling Value.

New Patterns Post Free.

"Liberty" Nagpore Silk.

19s. 6d. and 25s. per piece of about 7 yards, 34 inches wide.

Corah Silks, Tussore Silks, Soft Ivory-White Silks,

and numberless other makes of

"Liberty" Silks.

New Patterns Post Free.

"Liberty" Art Embroidery Silks.

For the convenience of their clients residing in the country, Messrs. LIBERTY & Co. have had Sample Books of their Embroidery Silks prepared showing all the colours.

	Per Skein.	Per Doz.
Tussore	1d.	1s. 0d.
Filo Floss ..	2d.	1s. 9d.
Twisted Silk	1½d.	1s. 5d.
Rope	1½d.	1s. 5d.
Filoselle ..	3½d.	3s. 3d.

Pattern Books and Samples of Silks Post Free. ESTIMATES given and DESIGNS submitted for all kinds of Embroidery.

"Liberty" Art Cretonnes & Chintzes.

Many new and beautiful specialities have been added to this stock, suitable for almost every class of artistic decorations. Prices from 8d. per yard.

New Patterns Post Free.

"Liberty" Cashmeres.

These Stocks have been greatly augmented, and contain an endless variety of rare colours.

New Patterns Post Free.

"Liberty" Kamil Cloth.

A fine and durable woollen fabric specially manufactured for LIBERTY & Co. In a large range of new and special colours for the present season. Price 2s. 11d. per yard, 44-in. wide.

New Patterns Post Free.

"Liberty" Cashmere.

Formerly known as the "Umritza" and "Himalaya." In pieces 9 yards, 25 inches wide. Price 21s. and 25s. Medium quality *sold by the yard* price 2s. 3d.

New Patterns Post Free.

"Liberty" Valley Cloth.

Price 3s. 3d. per yard, 47 inches wide.

New Patterns Post Free.

SPECIALITIES IN

Cotton Cloths for Spring & Summer Washing Dresses.

32 inches wide. Price 1s. 3d. per yard.

New Patterns Post Free.

"Liberty" Woven Muslins

More generally known under the trade term "Madras," in special designs and rare colours. Price from 1s. to 7s. 6d. per yard, 54 inches wide.

New Patterns Post Free.

Specialities in Ladies' and Children's Millinery, Tea Gowns, Smocks, &c.

SKETCHES AND NEW PRICE LIST POST FREE.

LIBERTY & Co {Chesham House, East India House,} Regent St., London, W.

New Gallery Notes,

1888

AN ILLUSTRATED CATALOGUE,

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

AUTHOR OF
"BRETON FOLK," "ARTISTS AND ARABS," "MEMOIR OF R. CALDECOTT," ETC.,
AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

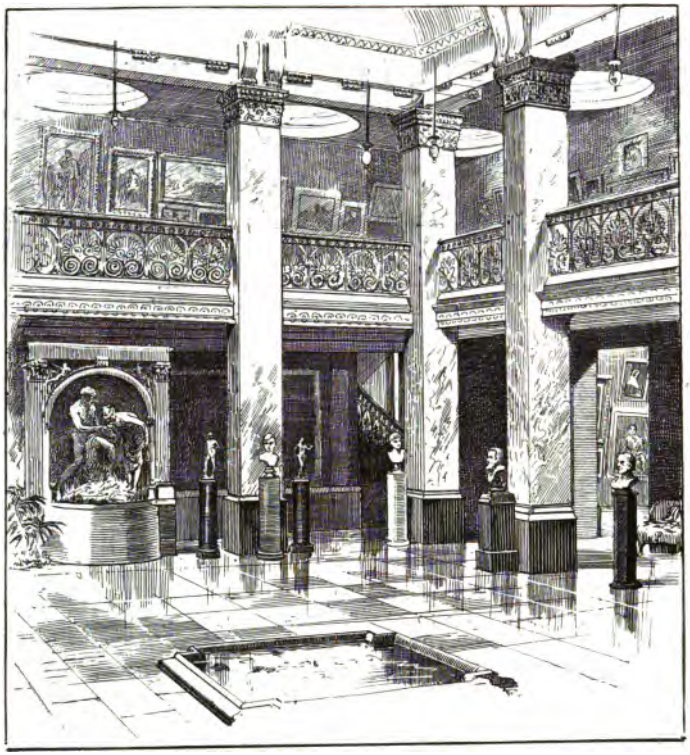
No. 323.

London:
CHATTO AND WINDUS, PICCADILLY.
MAY 1888.

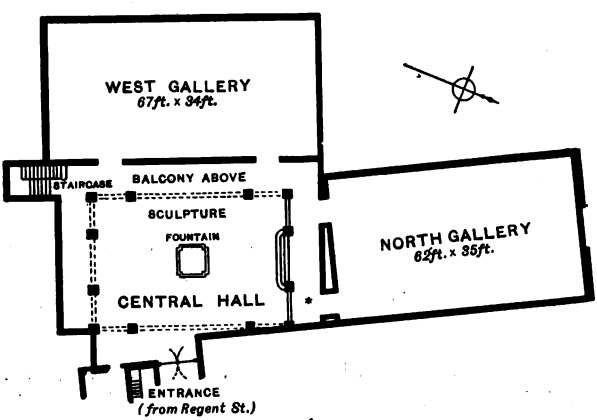
[*All Rights reserved.*]

HARVARD COLLEGE LIBRARY
THE GIFT OF
MRS. GEORGE E. RICHARDS
NOV. 1, 1918.

FA 56.4.10
(1-5) 1888-92
n civ



THE CENTRAL HALL.
*(The View is taken from the spot marked * on the Plan.)*



GROUND PLAN.

NEW GALLERY NOTES.

No. I. 1888.

The first summer exhibition of "THE NEW GALLERY" was opened on the 9th May, 1888, in the new building designed by Mr. E. R. Robson, F.S.A., and constructed in little more than three months by Messrs. Peto, the well-known builders.

The NEW GALLERY is under the management of Messrs. C. E. Hallé and J. W. Comyns Carr, the promoters; with a Consulting Committee, consisting of Messrs. L. Alma-Tadema, R.A.; E. Burne-Jones, A.R.A.; W. B. Richmond, A.R.A.; H. Herkomer, A.R.A.; A. Gilbert, A.R.A.; E. Onslow Ford, A.R.A.; W. Holman Hunt, J. W. North, Alfred Parsons, and E. R. Robson, the architect.

The West and North Galleries are on the ground floor, and are entirely devoted to oil paintings. In the Balcony above, which is carried round the sides of the Central Hall (as indicated in the illustration), are smaller works in oils and water-colours; also etchings and drawings.

The building itself is of great interest, not only on account of the short time in which it has been completed, but for the ingenuity and good taste of the architect in dealing with existing conditions—in giving dignity and beauty to a site and to a structure where meanness had reigned supreme.

The cast-iron columns, which supported the roof when this building was used as a co-operative market, have been cased with Cipolino marble, and now present the appearance of massive marble shafts, which carry the roof with delicately modelled capitals of Greek type, solidly gilded. The architrave, frieze, and cornices above the columns are covered with platinum, giving the effect of dead silver. The floor of the hall is paved with marble, with a fountain in the centre.

The beautiful panels of Giallo Antico and Cipolino marble, which enrich the central courtyard and form so excellent a background for Sculpture, should be noticed; also the harmonious wall papers and generally good arrangement and lighting of the galleries.

HENRY BLACKBURN.

Sketches for the Illustrated Catalogue (Summer Exhibition) should be sent to the Editor, at his residence, 103 Victoria Street, S.W., early in April, in each year, or to the "care of the Secretary of the New Gallery," at the time of sending in pictures.

For Regulations respecting the exhibition of pictures application should be made to the Secretary.

The "Private View" was held on Tuesday, May 8th, and the Exhibition opened to the public on Wednesday, May 9th, for three months.

INDEX TO EXHIBITORS.

Allan, R. W., **7**, p. 8.
Alma-Tadema, L., R.A., **130–134**, p. 47; **275**, p. 63.
Alma-Tadema, Mrs. L., **61**, p. 26; **238**, p. 60.
Alma-Tadema, Miss A., **234**, p. 60.
Armstrong, Miss E. A., **45**, p. 19.

Bartlett, W. H., **72**, p. 29.
Bates, D., **24**, p. 12; **208**, p. 58.
Bates, H., **316–318**, p. 66.
Batten, J. D., **151**, p. 51.
Beavis, R., **136**, p. 47.
Benett, Newton, **175**, p. 55.
Benson, E., **122**, p. 45.
Bird, S., **111**, p. 43.
Boucher, A., **314**, **315**, p. 65.
Boughton, G. H., A.R.A., **81**, p. 32.
Bowcher, A. W., **323**, p. 66.
Bowyer, Miss E., **190**, p. 56.
Bromley, Mrs. Val, **226**, p. 59.
Burgess, F., **256**, p. 62.
Burne-Jones, E., A.R.A., **53**, p. 22; **54**, p. 24; **55**, p. 25; **242**, p. 61; **267**, **270**, p. 62; **276–279**, p. 63; **280–298**, p. 64.
Burne-Jones, P., **14**, p. 11; **51**, p. 21; **241**, **244**, p. 61.
Buzzanga, G., **311**, p. 65.

Cadogan, S. R., **20**, p. 12; **52**, p. 21.
Canziani, Mrs. L. S., **32**, p. 15.
Carr, D., **10**, p. 8; **143**, p. 49.
Cartwright, Miss R., **135**, p. 47.
Casella, Miss, **342**, **343**, p. 67.
Casella, Miss N., **340**, **341**, p. 67.
Charles, James, **67**, p. 27; **254**, p. 62.
Christie, J. E., **38**, p. 18.
Clarke, Mrs. S., **180**, p. 56.
Clarke, Miss I. W., **319**, p. 66.
Clausen, G., **37**, p. 18; **42**, p. 19.
Clay, Sir A., Bart., **115**, p. 42.
Coleman, C. C., **308**, p. 64.
Collier, Hon. J., **154**, p. 52.
Cook, G. E., **207**, p. 58.
Corbett, M. R., **114**, p. 42; **250**, p. 61.
Costa, Prof. G., **77**, p. 31; **129**, p. 46.
Cox, Miss H., **335**, p. 67.
Crane, W., **182**, p. 56; **220**, **222**, p. 59; **231**, **232**, p. 60; **251**, **252**, p. 61.
Cunynghame, H., **189**, p. 56.
Currey, Miss F. W., **171**, p. 55.
Curtois, Miss D., **266**, p. 62.

Davison, Miss N., **178**, p. 56; **259**, p. 62.
Donaldson, A. B., **196**, p. 57.
Donne, B. J. M., **205**, p. 58.
Donnelly, Major-Gen., **194**, p. 57; **268**, p. 62.
Dressler, C., **320–322**, p. 66.
Duncan, W., **184**, p. 56.
D'Urban, W., **68**, p. 27.

Earle, C., **237**, p. 60.
East, A., **46**, p. 19; **118**, p. 44.
Ebner, L., **16**, p. 11.
Ellis, A., **209**, p. 58.
Ellis, T., **200**, p. 57; **236**, p. 60; **253**, p. 62.
Evans, Miss W. M., **146**, p. 51.

Fahey, E. H., **239**, **247**, p. 61.
Farrer, T. C., **119**, p. 44; **139**, p. 47.
Fisher, M., **27**, p. 13; **120**, p. 44.
Fitz-Marshall, J., **21**, p. 12; **167**, p. 55.
Ford, E. O., **344**, p. 67.

Goodwin, A., **26**, p. 12.
Grace, J. E., **31**, p. 15; **186**, p. 56.
Gulland, Miss E., **264**, p. 62.

Hallé, Miss E., **337***, p. 67; **338**, p. 68.
Hallé, C. E., **44**, p. 20; **89**, p. 34; **126**, p. 46.
Halswelle, K., A.R.S.A., **34**, p. 17.
Hastings, Mrs., **108**, p. 40.
Hatton, Miss H. H., **176**, p. 55.
Hayward, A. F. W., **17**, p. 11.
Hayes, E., **224**, p. 59.
Helcké, A., **62**, p. 26; **112**, p. 43.
Hemy, C. N. **6**, p. 8; **86**, p. 33; **144**, p. 49; **192**, p. 56; **215**, p. 58.
Hennessy, W. J., **149**, p. 51.
Herkomer, Prof. H., A.R.A., **23**, p. 12; **29**, p. 15; **105**, p. 38; **113**, **117**, p. 43.
Herkomer, H. G., **79**, p. 31.
Hill, T., **71**, p. 28.
Holl, F., R.A., **33**, p. 16; **100**, p. 37.
Hughes, A., **128**, p. 46.
Hunt, A. W., **35**, p. 15; **57**, p. 26; **217**, p. 58.
Hunt, W. H., **85**, p. 33.
Hunter, C., A.R.A., **73**, p. 28; **125**, p. 46.
Huxley, Miss N., **258**, p. 62.

Ireland, T., **13**, p. 11.

Jackson, F. H., **235**, p. 60.
Jay, W. S., **50**, p. 21.

Kelly, T., **160**, p. 55.
Kennedy, C. N., **107**, p. 39.
Kennedy, Mrs., **166**, p. 55; **187**, p. 56.
Kinsley, A., **263**, p. 63.
Knight, C. P., **116**, p. 43.
Knowles, D., **159**, p. 55.

La Thangue, H. H., **5**, p. 7; **59**, p. 26.
Lawson, Mrs. C., **179**, p. 56.
Lawson, Mrs. E. R., **162**, **173**, p. 55; **261**, p. 62.
Legros, Prof. A., **8**, p. 9; **64**, p. 27; **271–274**, p. 63; **299–302**, **304–307**, p. 64; **310**, p. 33.
Lehmann, R., **82**, p. 31.
Lemon, A., **19**, p. 12; **48**, p. 19.
Lewis, C. J., **141**, p. 48.
Lewis, L., **147**, p. 51; **245**, p. 61.
Lindsay, Lady, **223**, p. 59.
Linton, Sir J. D., **142**, p. 48.
Lorimer, J. H., A.R.S.A., **28**, p. 15; **249**, p. 61.
Lovatti, A., **165**, p. 55.
Lucas, A., **58**, p. 26; **145**, p. 51.
Lucas, B., **172**, p. 55.

Macallum, H., **92**, p. 35.
McCracken, K., **159***, p. 55.
Maclaren, W., **1**, p. 6.
McLachlan, T. H., **41**, p. 19; **138**, p. 47.
McWhirter, J., A.R.A., **2**, p. 7.
May, Mrs. A. S., **127**, p. 46; **140**, p. 47.
Medallists, Exhibition of the Society of, **330–332**, p. 67.
Meo, G., **183**, p. 56; **204**, p. 58.
Millais, Sir J. E., Bart., R.A., **99**, p. 37; **157**, p. 54.
Millais, E., **309**, p. 65.
Millet, F. D., **150**, p. 51.
Moberly, Mrs. H. G., **22**, p. 12.
Montalba, Miss H. S., **333**, p. 67.
Montalba, Miss H., **155**, p. 53.
Moore, H., A.R.A., **15**, p. 11; **83**, p. 31.
Mullins, E. R., **327–329**, p. 66.
Murch, Mrs. A., **137**, p. 47; **216**, p. 58.
Murray, C. F., **70**, p. 28.
Murray, D., A.R.S.A., **80**, p. 31; **110**, p. 41; **168**, p. 55.

Naftel, Mrs. P. J., **248**, p. 61.
Naftel, Miss M., **212**, p. 58.
Nattress, G., **229**, p. 60.
North, J. W., **4**, p. 7; **97**, p. 37.

Orrock, J., **228**, p. 60; **257**, p. 62.
Osborne, Miss E. M., **109**, p. 40.
Ottewell, B. J., **214**, p. 58.

Padgett, W., **104**, p. 39; **124**, p. 46; **181**, p. 56.
Paget, S., **93**, p. 36.
Paris, W., **230**, p. 60.
Parsons, A., **243**, **246**, p. 61.
Parsons, J. R., **163**, p. 55.
Peppercorn, A. D., **39**, p. 18; **47**, p. 19; **90**, p. 34; **152**, p. 51.
Perugini, C. E., **49**, p. 19.
Perugini, Mrs. K., **60**, p. 26.
Phillips, L. B., **63**, p. 27.
Phillott, Miss C., **191**, p. 56.
Pickering, Miss E., **193**, p. 56; **199**, p. 57.
Pollock, M., **174**, p. 55; **265**, p. 62.

Reed, E. T., **240**, p. 61.
Richmond, W. B., A.R.A., **74**, p. 30; **78**, p. 31; **91**, p. 34; **98**, **101**, p. 37; **153**, p. 51.
Robson, E. R., **308***, p. 64.
Rooke, T. M., **188**, p. 56.
Ryland, H., **202**, p. 58.

Sargent, J., **211**, p. 58.
Savage, R., **88**, p. 34; **221**, p. 59.
Schmalz, H., **123**, p. 45.
Shannon, J. J., **94**, p. 36.
Shepard, H. D., **185**, p. 56; **255**, p. 62.
Simonds, G., **312**, **313**, p. 65.
Solomon, S. J., **158**, p. 54.
Somerset, R. J., **56**, p. 26.
Spiers, R. P., **260**, p. 62.
Stanhope, R. S., **121**, p. 45.
Stephens, W. R., **339**, p. 68.
Stephens, R., **164**, p. 55.
Stillman, Miss L., **269**, p. 62; **303**, p. 64.
Stillman, Mrs., **96**, p. 36; **225**, p. 59; **233**, p. 60.
Stoney, C., **161**, **170**, p. 55.
Stott, E., **12**, p. 11; **227**, p. 60.
Strudwick, J. M., **9**, p. 10.
Swynnerton, Mrs. A. L., **84**, p. 33; **103**, p. 39; **177**, p. 55.
Swynnerton, J. W., **336**, **337**, p. 67.

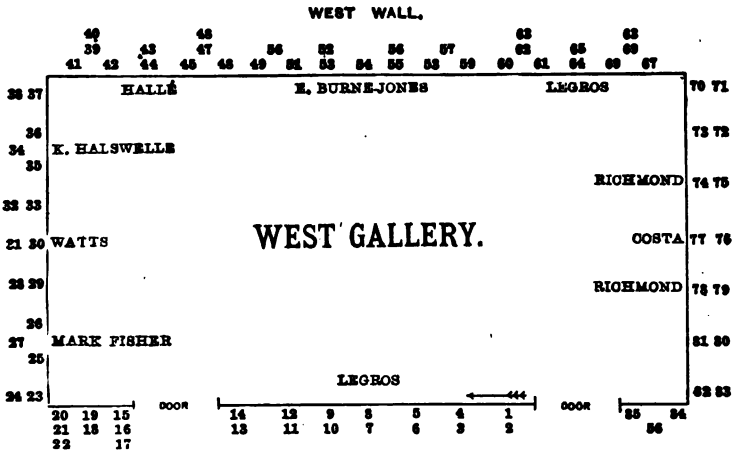
Tennant, Miss D., **203**, **213**, p. 58.
Tofano, E., **11**, p. 11.
Tomson, A., **76**, p. 30.
Topham, F. W. W., **18**, p. 12.
Thornycroft, H., A.R.A., **334**, p. 68.
Thornycroft, Mrs., **324**, **325**, p. 66.
Tyler, W., **326**, p. 66.

Vos, H., **3**, p. 7.

Waite, E. W., **69**, p. 27.
Walker, J. W., **176a**, **176b**, p. 55.
Walker, W. E., **262**, p. 62.
Wallis, H., **169**, p. 55.
Ward, E. A., **25**, 12; **36**, p. 18; **66**, p. 28; **206**, p. 58.
Waterlow, E. A., **102**, p. 38.
Watts, G. F., R.A., **30**, p. 14.
Weeks, Miss C. J., **87**, p. 34.
Weguelin, J. R., **148**, p. 50; **195**, p. 57.
Whimperis, E. M., **65**, p. 27.
Whipple, J., **106**, p. 39.
Wilkinson, C., **75**, p. 30.
Wilkinson, H., **40**, p. 18.
Williams, Mrs. E., **218**, p. 58.
Wills, E., **43**, p. 19.
Wood, Miss E. S., **219**, p. 59.
Wright, C. M., **95**, p. 36; **156**, p. 53.
Wyatt, A. C., **197**, p. 57; **201**, **210**, p. 58.
Wylie, Mrs. C., **198**, p. 57.

No. 1. 28 X 42.

No. 1. "*Olive Branches.*" WALTER MACLAREN.



The West Gallery contains three important pictures by E. Burne-Jones; also works by G. F. Watts, R.A.; Holman Hunt, Legros, &c.; and portraits by Holl, Herkomer, and Richmond.

The position of the first picture in the order of the catalogue is marked on the plan above—

No. 1. "*Olive Branches.*" WALTER MACLAREN.

Twilight; woman on the left in brown and white; the one on the right in dark blue; background of olive trees.

No. 2. "*Santa Maria della Salute—Storm passing off.*" JOHN MCWHIRTER, A.R.A.

The buildings seen across the lagune stand white against dark storm clouds; two small figures on bridge in foreground.

No. 3. "*Portrait of Madame van Weede*;" seated. Red dress with lace. HUBERT VOS.

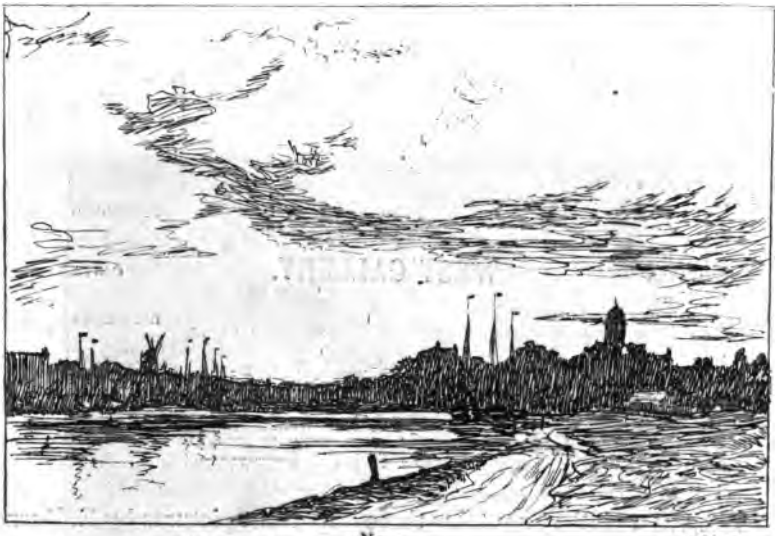
No. 4. "*A Little Bit of Somerset.*" J. W. NORTH.

A quiet English landscape in fresh summer green; hazy sunlight. (See also his "*Buds of May,*" No. 97, in North Gallery.)

No. 5. "*A Gas-light Study.*" H. H. LA THANGUE.

A lady, in black evening dress, seated, writing; an open drawer with papers; pink gas globe above. (*No sketch received.*)

No. 6. "*The Crabber's Home.*" C. NAPIER HEMY.
Girl knitting at cottage door; fish on the stones; glimpse of sea.



No. 7. 24 X 35.

No. 7. "*Sundown.*" R. W. ALLAN.

No. 8. "*Femmes en Prière.*" A. LEGROS.
Normandy peasants kneeling; one holds a lighted taper; a mass of dark dresses and white caps. (*See sketch.*)

No. 10. 32 X 22.

No. 10. "*A Wayside Idyll.*" DAVID CARR.

No. 8. 51 × 68.

No. 8. *"Femmes en Prière."* A. LEGROS.

No. 9. 27 × 21.

No. 9. "*Acrasia.*" J. M. STRUDWICK.

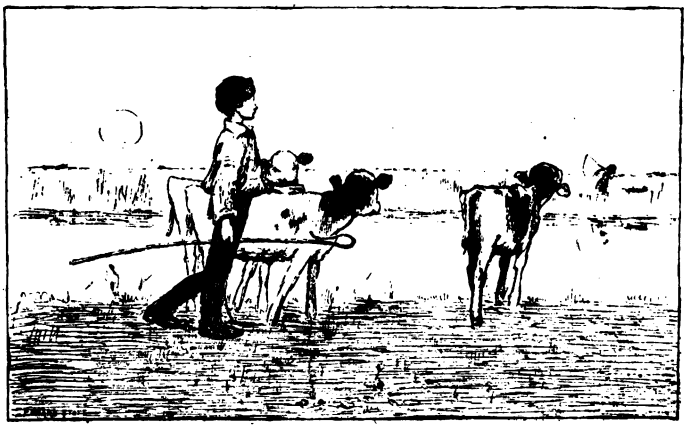
One of the most elaborate works in the gallery. A knight in black armour lies asleep, his head resting in the lap of a dark-haired woman; roses are strewn over him, and a silver goblet has fallen from his hand; girls with musical instruments are partly seen behind the foliage. Note the delicate painting of the draperies and leaves, and the elaboration of detail throughout the picture.

No. 10. "*A Wayside Idyll.*" DAVID CARR.

Boy with red bundle, at a cottage gate; girl comes down the garden carrying a china bowl. (*Sketch, p.* 8.)

No. 11. "*Portrait of Michael, son of the Hon. Arthur Saumarez.*" E. TOFANO.

In sailor costume; background of sea.



No. 12. 24 × 35.

No. 12. "*Homewards.*" EDWARD STOTT.

No. 13. "*When the leaves are falling.*" THOMAS IRELAND.

A pool near a wood.

No. 14. "*A Prayer to the Penates.*" PHILIP BURNE-JONES.

A small upright picture. Figures standing round an altar in a hall with bright green marble pillars. Red, blue, yellow, and green draperies.

[*Door.*]

No. 15. "*Early Morning—Hastings.*" HENRY MOORE, A.R.A.

A shallow shore, with boat being hauled in; grey sky with light.

No. 16. "*Buying eggs—Hungary.*" LEWIS EBNER.

Woman holding egg up to the light; several other figures.

No. 17. "*Anemones.*" A. F. W. HAYWARD.

White flowers in brown jar.

No. 18. 42 × 60.

No. **18.** "*The Fall of Rienzi. Escape from Rome of Adrian and Irene.*"—Bulwer's 'Rienzi.' FRANK W. W. TOPHAM.

Sail of boat being hoisted; Irene in yellow drapery; Adrian in steel armour.

No. **19.** "*A Vendetta.*" ARTHUR LEMON.

Vengeance taken on a centaur, in a dark wood; three distant figures. One of two very original works by this artist. (See **48.**)

No. **20.** "*Gulf of Ajaccio, Corsica.*" SIDNEY R. CADOGAN.

Landscape, sea, and blue mountains.

No. **21.** "*A Dainty Find;*" white roses. J. FITZ-MARSHALL.

No. **22.** "*Under the Beech Trees;*" toadstools. MRS. H. G. MOBERLY.

No. **23.** "*Portrait of Sir George Macleay;*" seated, dark background. H. HERKOMER, A.R.A.

No. **24.** "*Hedgers.*" DAVID BATES.

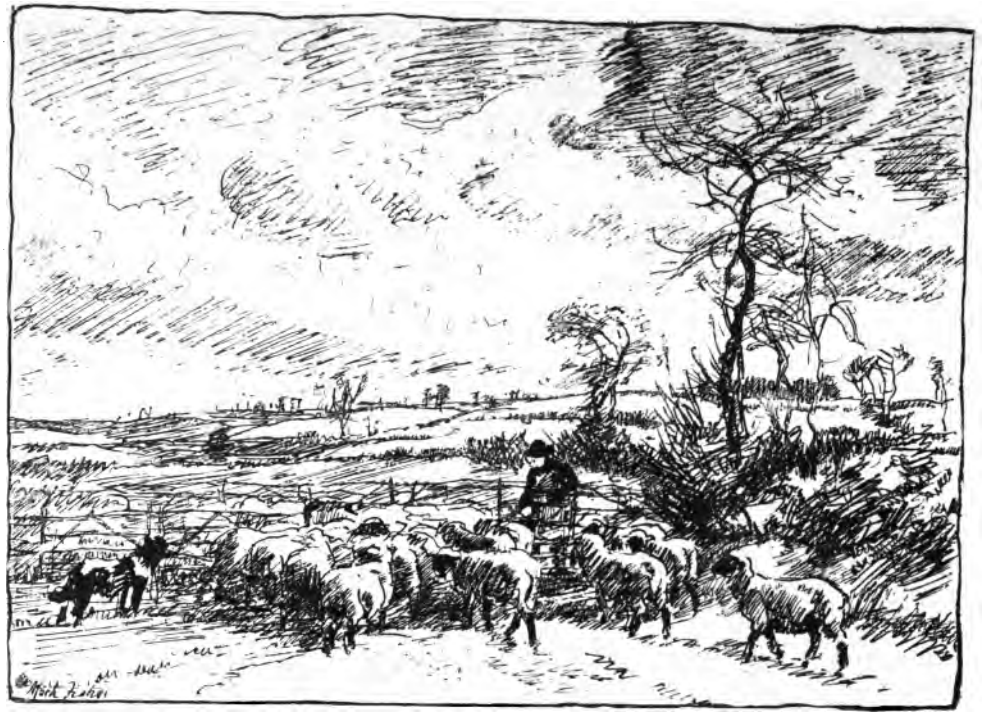
Landscape; figures with smoking fire.

No. **25.** "*F. C. Burnand, Esq.;*" seated writing; a small portrait; blue background. E. A. WARD.

No. **26.** "*The Enchanted Lake.*" ALBERT GOODWIN.

See "Fisherman and Genii."—*Arabian Nights' Entertainments.*

Rocky landscape; Eastern figures, one with scarlet umbrella.



No. 27.

39 × 56.

No. 27. *"Winter Pasture."* MARK FISHER.

The central picture between the fine portraits by Herkomer and Holl is—

No. 30. 50 X 31.

No. **30.** "*The Angel of Death.*" G. F. WATTS, R.A.

(*From a photograph published by H. H. Cameron*, 70 *Mortimer Street, W.*)

No. **28.** "*Portrait of Lady Campbell of Earscabe;*" white head-dress; dark background. J. H. LORIMER.

No. **29.** "*Portrait of Alexander Macmillan, Esq.;*" the publisher. Seated in arm chair, hands clasped. H. HERKOMER, A.R.A.

No. **30.** "*The Angel of Death.*" G. F. WATTS, R.A.

Grey green robe, dark grey wings with red on the inner side white head-dress; dark blue sky. A picture—

"As beautiful in line and tone as in subject. Death has come as a messenger, kindly, not stern, and in her loving arms she has gently taken a sleeping babe and soothes it as she draws it to herself.

'So cradled best,
The new-born babe needs not a mother's breast,'

and already over the head of the child an aureole begins to form itself. A poem, a sermon, and, above all, a picture, this canvas is a delight; pure, wholesome, simple, and vigorous in conception and execution, correct in drawing, and good in its limited range of colour, it is a marvel as coming from the hand of a man of threescore years and ten."

No. 31. 30 × 49.

No. **31.** "*The Evening of the Year.*" JAMES E. GRACE.

No. **32.** "*Portrait of Mrs. Keightley;*" half length; white cap. MRS. LOUISA STARR CANZIANI.

No. **33.** "*Portrait of Robert R. Symon, Esq.;*" seated. FRANK HOLL, R.A. (*Sketch, p.* 16.)

No. **34.** "*A Pastoral.*" KEELEY HALSWELLE.

Cows among large dock leaves, by a river; brown woods; fallen tree in the foreground. (*Sketch, p.* 17.)

No. **35.** "*Tyn-y-Coed—Capel Curig;*" pool with trees. A. W. HUNT.

No. 33. 50 × 41.

No. 33. "*Portrait of Robert R. Symon, Esq.*"
FRANK HOLL, R.A.

No. 34. 36 × 54.

No. 34. *"A Pastoral."* KEELEY HALSWELLE.

No. 36. 17 × 13.

No. **36.** "*Henry Labouchere, Esq., M.P.*" E. A. WARD.

No. **37.** "*A Toiler still.*" G. CLAUSEN.

An old woman leaning against a small tree ; dark dress, white cap ; green background of leaves.

No. **38.** "*A Lonely Life ;*" landscape—woman. J. E. CHRISTIE.

No. **39.** "*A Winter Evening ;*" misty landscape. A. D. PEPPERCORN.

No. 40. 18 × 32.

No. **40.** "*A Lake by the Sea.*" HUGH WILKINSON.

No. **41.** "*Nearing Twilight;*" trees. T. HOPE MCLACHLAN.

No. **42.** "*The Cottage Gate.*" G. CLAUSEN.
Red cottage seen at the end of a path.

No. 43. 20 × 24.

No. **43.** "*Evening;*" cows in farmyard. EDGAR WILLS.

No. **44.** "*Paolo and Francesca.*" C. E. HALLÉ.
Francesca in dark yellow dress, with black cloak; Paolo has dark blue tunic lined with crimson; cedar trees behind.

(*Sketch overleaf.*)

No. **45.** "*Apprentices;*" two girls sewing.
MISS E. A. ARMSTRONG.

No. **46.** "*A Winter Moonrise.*" ALFRED EAST.
Snow, and leafless trees.

No. **47.** "*The Willow Stream.*" A. D. PEPPERCORN.
Twilight landscape.

Above is—

No. **48.** "*A Struggle.*" ARTHUR LEMON.
Two centaurs fighting on the sea-shore.

No. **49.** "*Regina.*" C. E. PERUGINI.
Half-length, almost in profile; dark blue gown, with white edging at the neck; large green-blue sleeves; marble background.

[Note the arrangement of colour in the hanging of Nos. **49**, **50**, and **51**.]

No. 44. 73 × 48.

No. 44. "*Paolo and Francesca.*" C. E. HALLÉ.

"But at one point
Alone we fell. When of the smile we read—
The wishèd smile, so rapturously kiss'd
By one so deep in love—then he, who ne'er
From me shall separate, at once my lips
All trembling kiss'd. The book and writer both
Were love's purveyors. In its leaves that day
We read no more."—DANTE, *Inferno*, canto v.

No. 50. 34 × 48.

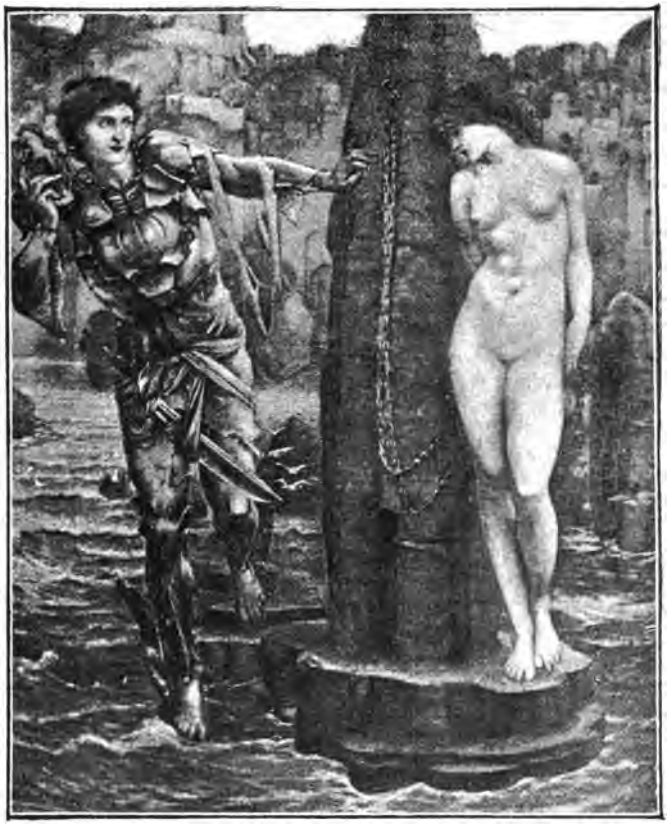
No. **50.** "*The Jay's Haunt.*" W. S. JAY.

No. 51. 23 × 18.

No. **51.** "*The Vision of Ezekiel.*" PHILIP BURNE-JONES.

No. **52.** "*Staines Moor;*" river scene. SIDNEY R. CADOGAN.

The centre of this wall is occupied by three large works by E. Burne-Jones, A.R.A. Some interesting studies for these pictures are in the gallery above.



No. 53. 60 X 50.

No. **53.** "*The Rock of Doom.*" E. BURNE-JONES, A.R.A.

The people of Joppa, by a curse of the gods laid upon them, must offer a maiden of the city every year to be devoured by a sea-monster. At last the lot fell upon the king's daughter, Andromeda, and as she stood chained to the rock near the shore expecting her death, Perseus passed by in the air on his winged sandals, and in his helmet of darkness, and saw her. Then he waited for the monster and fought with it, and slew it, and delivered Andromeda, and so the curse came to an end.

Next is the central picture (*sketch overleaf*)—

No. **54.** "*The Tower of Brass.*" E. BURNE-JONES, A.R.A.

"King Acrisius having dreamed that he should be slain by the son of his daughter, Danaë, built a brazen tower in which to imprison her as long as she lived, thinking so to escape his fate."

Danaë, in crimson robe, over a violet dress which falls in minute folds, stands by a door of green metal, watching the workmen.

The following description is taken from the *Times* of May 9, 1888.—

"In this central picture, Danaë, a beautiful figure clothed in red from head to foot, turns and sees the work that her father is accomplishing, and across her pensive face there seems to pass the thought that she may count for something in his strange design. . . . The face of Danaë, for example, is supremely expressive. Knowing the story, we feel the rightness of the painter's interpretation of it; even if we did not know the story we should see in this fair girl one across whose mind some sad vision of her own future was being conveyed by what she saw before her. The details are admirable from the point of view of execution; the blue irises at Danaë's feet are lovely, and the artist has seldom painted anything better than the bronze door which falls into such perfect harmony with the rest of the picture."

Of the first of the three pictures, "*The Rock of Doom,*" a writer in the *Athenæum* says:—

"Round the helmet clings a dark vapour, like a cloud of gloom about a mountain top. From his outstretched arm is suspended, enclosed in a bag (gift of the Graiæ), the terrible head of Medusa; it swings backwards as he advances quickly, and his feet, furnished with the Sandals of Swiftness, barely touch the blue-green water. The sickle-like sword that Hermes gave hangs at his girdle. His armour reflects a thousand lights as he hovers above the sea."

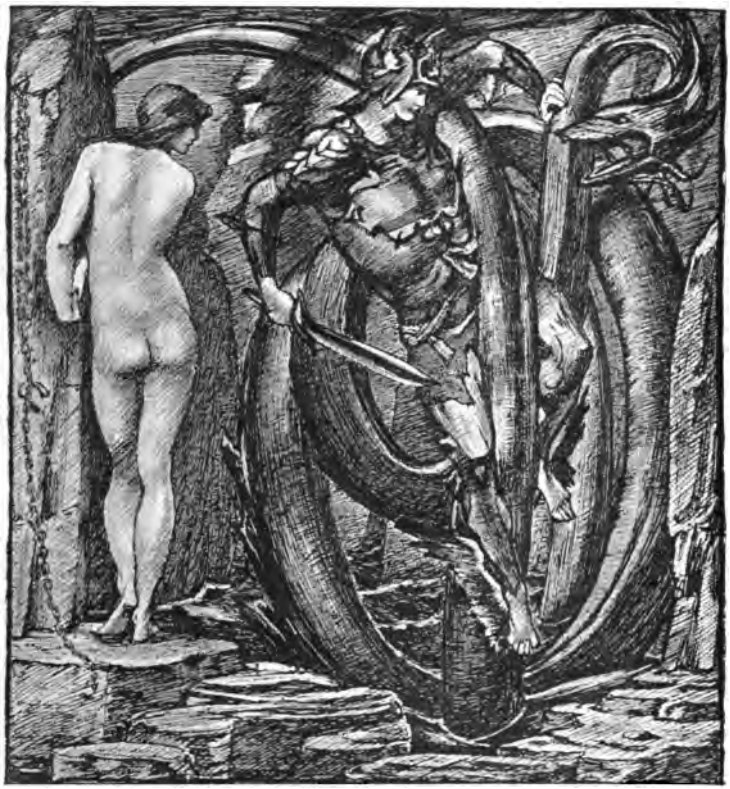
And of "*The Doom Fulfilled*"—

"Andromeda is still chained to the rock, but, our point of view being changed, she stands on our left and Perseus is on our right. We are in a horrible pit formed by steep, slippery, dark walls and pinnacles in a vista; the sky-line consists of jagged cliff edges sharply defined against the warm and bright firmament; the floor is the sea, as black as obsidian, and, like obsidian, gleaming here and there. The lights run trembling into the shadowy caverns near at hand, out of one of which the huge coils of the monster, half above and half below the water, issue in loops of enormous length, dark, slimy, and scaleless. Andromeda is so close that spray of the sea lashed by the struggling beast will touch her feet when the victorious moment comes. At present she has no fear, although her hero is doubly encircled by the monster, and, the Beast being a creation of darkness, the Helm of Hades is of no avail. On the other hand, there is help in the Sandals of Swiftness, which enable the wearer to hover at will among those mighty coils which, turning this way and that, seek to bind the legs of the hero, and to close upon the arm that wields the Sword of Sharpness with terrible effect, while the Beast, rearing his monstrous head against the cliff, threatens Perseus with poisonous fangs."

In this picture the tide has receded, leaving basaltic columns exposed.

No. 54. 89 × 46.

No. **54.** "*The Tower of Brass.*" E. BURNE-JONES, A.R.A.



No. 55. 60 × 50.

No. 55. "*The Doom Fulfilled.*" E. BURNE-JONES, A.R.A.

No. **56.** "*On the Moors.*" R. J. SOMERSET.
Landscape with cattle; girl crossing stream.

No. **57.** "'*Winter's Wreck and Summer's Pride.*'" A. W. HUNT.
A wooded landscape. The dead leaves of the last year seen among the fresh green.

No. **58.** "*In Varenna.*" A. LUCAS.
Houses in a narrow lane leading to the water.

No. **59.** "*The Yeoman.*" H. H. LA THANGUE.
Old man in smock frock and tall hat reading a newspaper.

No. 60. 21 × 15.

No. **60.** "*Dorothy*" (in dark blue dress). MRS. K. PERUGINI.

No. **61.** "*Well Employed.*" MRS. L. ALMA-TADEMA.
Girl on yellow cushion reading a book at a table; blue frock. Old woman at the back of the table; tapestry background.

No. **62.** "*Changing Pasture;*" landscape with sheep. A. HELCKÉ.

No. 63. 19 × 24.

No. **63.** "*The Loch at Sunset.*" L. B. PHILLIPS.

Next is a low-toned picture—

No. 64. 38 × 58.

No. **64.** "*Dead Christ.*" A. LEGROS.
Almost life size, lying on white drapery; dark rocky landscape.

No. **65.** "*Landscape in Surrey.*" E. M. WHIMPERIS.

No. **66.** "*The Right. Hon. John Morley, M.P.*" E. A. WARD.
(*Sketch overleaf.*)

No. **67.** "*Mrs. Maddocks;*" in walking costume. J. CHARLES.

No. **68.** { "*Bare ruined choirs where late the sweet birds sang.*" } WILLIAM D'URBAN.

No. **69.** "*Advancing Spring;*" woods and primroses. E. W. WAITE.

No. 66. 17 × 13.

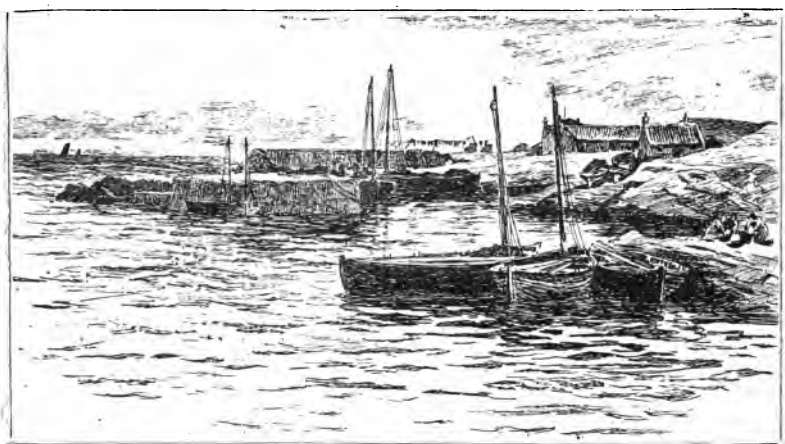
No. **66.** "*The Right Hon. John Morley, M.P.* E. A. WARD.

No. **70.** "*Leveson E. Scarth, Esq.*" C. FAIRFAX MURRAY.

No. **71.** "*The Humble Sphere;*" girl sewing. THOMAS HILL.

No. **72.** "*Wool Washing—County Mayo.*" W. H. BARTLETT.

Girls, in the shallow water, with creels and tubs; bright costumes (*sketch opposite*).



No. 73. 22 × 40.

No. **73.** "*A Fishing Haven.*" COLIN HUNTER, A.R.A.

Fishing boats at a pier; green tinge in the sky; white fleecy clouds.

No. 72. 31 × 46.

No. 72. "*Wool Washing—County Mayo.*" W. H. BARTLETT.

On the north wall are three pictures harmoniously placed ; Mr. Costa's fine landscape (*sketched opposite*) and two portraits, Nos. **74** and **78**, by W. B. RICHMOND, A.R.A. ; on either side, yellow and blue.

No. 74. 34 × 28.

No. **74**. "*Portrait of Mrs. Charles Cuninghame Graham.*" W. B. RICHMOND, A.R.A.

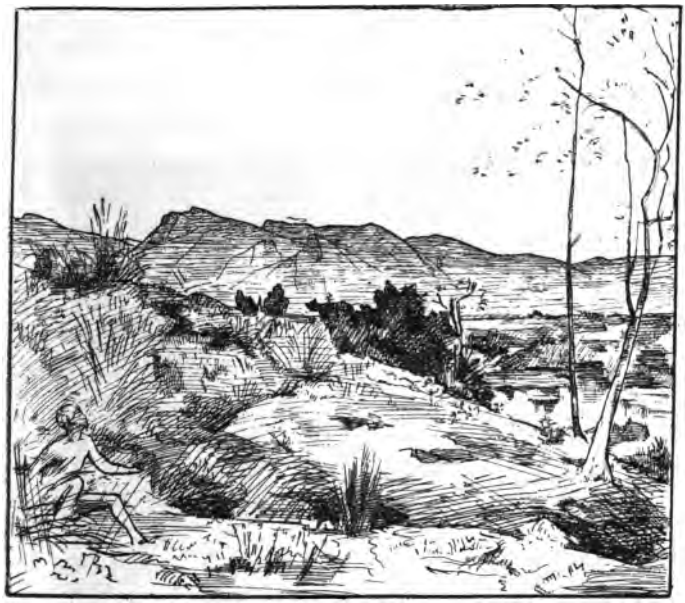
Seated on green couch, hands clasped ; white dress, with wide yellow sash and yellow roses.

Above are—

No. **75**. "*Portrait of S. P. Riddle, Esq.;*" seated, with newspaper. CLEG WILKINSON.

No. **76**. { "*Like phantoms floating in the twilight blue,*
Home from their pastures troop the drowsy sheep." } A. TOMSON.

Shepherd with crook on the left, shows dark against the rising moon ; low cliffs and sea.



No. 77. 72 × 72.

No. **77.** "'*The first smile of morn.*'" G. COSTA.

Tropical landscape, with dark hills catching the glow of sunrise.

No. **78.** "*Portrait of Mrs. Drummond.*"
W. B. RICHMOND, A.R.A.

Seated; dark grey-blue evening dress, with lace; blue curtain background.

No. **79.** "*Portrait of D. Meinertzhagen, Esq.;*" seated.
H. G. HERKOMER.

No. **80.** "*Early October in Picardy.*" DAVID MURRAY.

Rows of pollard trees, and a deep lane.

No. **81.** "*The Harvest of the Dawn.*" G. H. BOUGHTON, A.R.A.

Two girls gathering mushrooms; sunrise light on the clouds, earth still in shadow (*sketch overleaf*).

No. **82.** "*Portrait of Captain R. A. Vansittart;*" in uniform.
R. LEHMANN.

No. **83.** "*Fine Weather—Channel;*" sea and sky.
HENRY MOORE, A.R.A.

No. 81. 37 × 56.

No. 81. "*The Harvest of the Dawn.*" G. H. BOUGHTON, A.R.A.

Next is an interesting and original picture—

No. **84.** "*Parcæ.*" MRS. A. L. SWYNNERTON.

Three Cornish girls, with skein of wool, one in bright red dress; half length, nearly life-size.

No. **85.** "*Portrait of John Blount Price, Esq., J.P.*" W. HOLMAN HUNT.

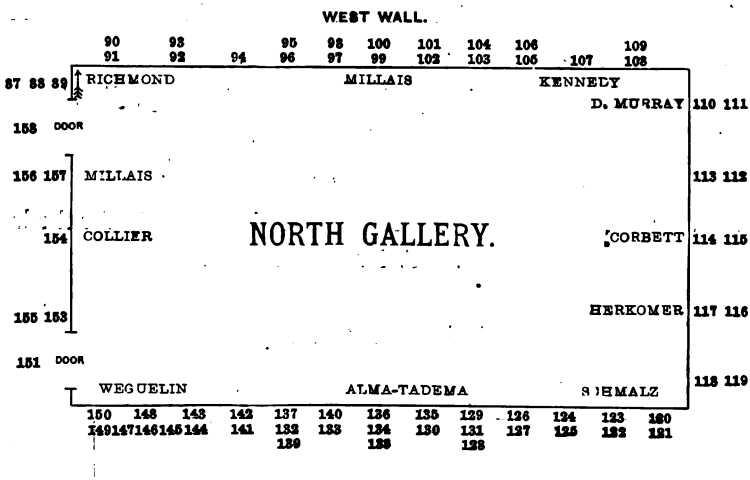
Seated, carved chair; arms crossed.

No. **86.** "'*How the boat came Home*'" (finished study for the large Picture). C. NAPIER HEMY.

(*End of West Gallery.*)

No. 310.
"*A Young Satyr.*" A. LEGROS.

(*In Central Hall.*)



The North Gallery contains two paintings by Sir J. E. Millais, five by L. Alma-Tadema; portraits by Herkomer, Richmond, Hallé, Collier, Shannon, &c., and numerous other important works.

The hanging of this Gallery, especially the effect of the north end, should be noticed.

No. **87.** "*Study of an Angel.*" MISS CHARLOTTE J. WEEKS.

No. 88. 21 × 20.

No. **88.** "*St. Elizabeth of Hungary in Exile.*" REGINALD SAVAGE.

No. **88.** "*St. Elizabeth of Hungary in Exile.*" REGINALD SAVAGE.

No. **89.** "*The late Stephen Heller;*" head only. C. E. HALLÉ.

No. **90.** "*A Grey Afternoon;*" flat landscape. A. D. PEPPERCORN.

No. **91.** "*The Lady Ermentrude Malet.*" W. B. RICHMOND, A.R.A.

Standing; white satin dress embroidered with pearls; large white feather fan; brazen bowl with flowers.

No. 92. 33 × 56.

No. 92. *"A Little Water Party—Heligoland."* HAMILTON MACALLUM.

No. **92.** "*A Little Water Party—Heligoland.*"
HAMILTON MACALLUM.

Family going off on wheeled platform to two boats; summer sea; red boats. (*Sketch, p.* 35.)

No. **93.** "*Captives.*" SIDNEY PAGET.

Twilight. On the left a young man and woman, clothed in skins, are taking their farewell of an old man who sits dejectedly on the sand; a younger girl sits to the right; Roman soldiers are taking a procession of other captives down to the ships which are seen in the shallow water.

No. **94.** "*Portrait of Mrs. Williamson.*" J. J. SHANNON.

In black evening dress, with yellow rose; one knee rests on a chair; grey plush drapery thrown over it. She holds brown gloves in her right hand. A fine example of the painter.

No. **95.** "*Pastoral—Early Summer.*" C. M. WRIGHT.

Bright blue sky and water; tall trees and waterlilies.

No. 96. 27 × 24.

No. **96.** {"*Mia suora Rachel mai non si smaga di suo miraglio e siede tutto il giorno.*"—DANTE} MRS. STILLMAN.

She holds a polished mirror. Red dress with paler sleeves; blue head-dress; background of trees.

No. **97.** "'*The Darling Buds of May.*'" J. W. NORTH.

"Shall I compare them to a summer day?
Thou art more lovely and more temperate."

Spring blossoms in brilliant light.

No. **98.** "*Portrait of Miss Gladstone.*" (Painted for Newnham College, Cambridge.) W. B. RICHMOND, A.R.A.
Seated on fur cloak; dark red dress.

In the centre of this wall is one of two works by Sir John Millais.

No. 99. 42 X 36.

No. **99.** "*Forlorn.*" SIR JOHN EVERETT MILLAIS, BART., R.A.
Lady on a balcony at sunset; rich embroidered crimson dress; peacock fan. (See also No. **157**, near the door.)

No. **100.** "*Portrait of Richard Davies, Esq., Lord Lieutenant of Anglesea.*" FRANK HOLL, R.A.
Half length; seated; reading lamp on table.

No. **101.** "*Portrait of Mrs. Andrew Lang.*"
W. B. RICHMOND, A.R.A.
Seated; white evening dress; thick boa over her shoulders.

No. 102. 24 X 36.

No. **102.** "*Feathered Friends.*" ERNEST A. WATERLOW.

No. 105. 43 X 34.

No. **105.** "*Portrait of F. C. Burnand, Esq.*" H. HERKOMER, A.R.A.

No. **102.** "*Feathered Friends.*" ERNEST A. WATERLOW.
An Irish scene; brown dress; red and white handkerchief tied under chin; dark hill with mist at the back. (*Sketch opposite.*)

No. **103.** "*Bacchante;*" with a goat. MRS. A. L. SWYNNERTON.
Deep red and blue garments; background of woods.

No. **104.** "*Misty Moonrise, near Abbeville.*" WILLIAM PADGETT.

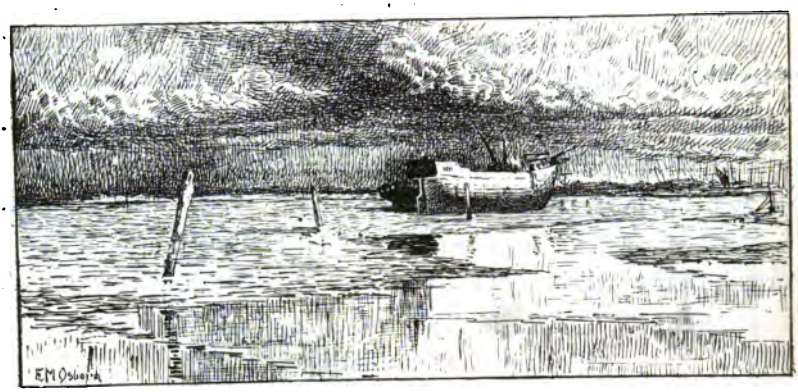
No. **105.** "*F. C. Burnand, Esq.*" H. HERKOMER, A.R.A.
Portrait of the well-known editor of *Punch;* light grey background.

No. **106.** "*In the Valley of the Stour.*" J. WHIPPLE.
Flock of sheep in flat landscape.

No. 107. 84 × 60.

No. **107.** "*A Fair-haired Slave, who made himself a King.*" C. N. KENNEDY.

Child carried into a marble bath by two women; light olive green on the darker woman, the other has white drapery with gold embroidery. A wreath of roses and dark blue curtain.



No. 109. 20 × 40.

No. **109.** "*Her last Home.*" MISS E. M. OSBORNE.

A white hulk in a tidal river at low water; stormy sky.

No. 108. 29 × 24.

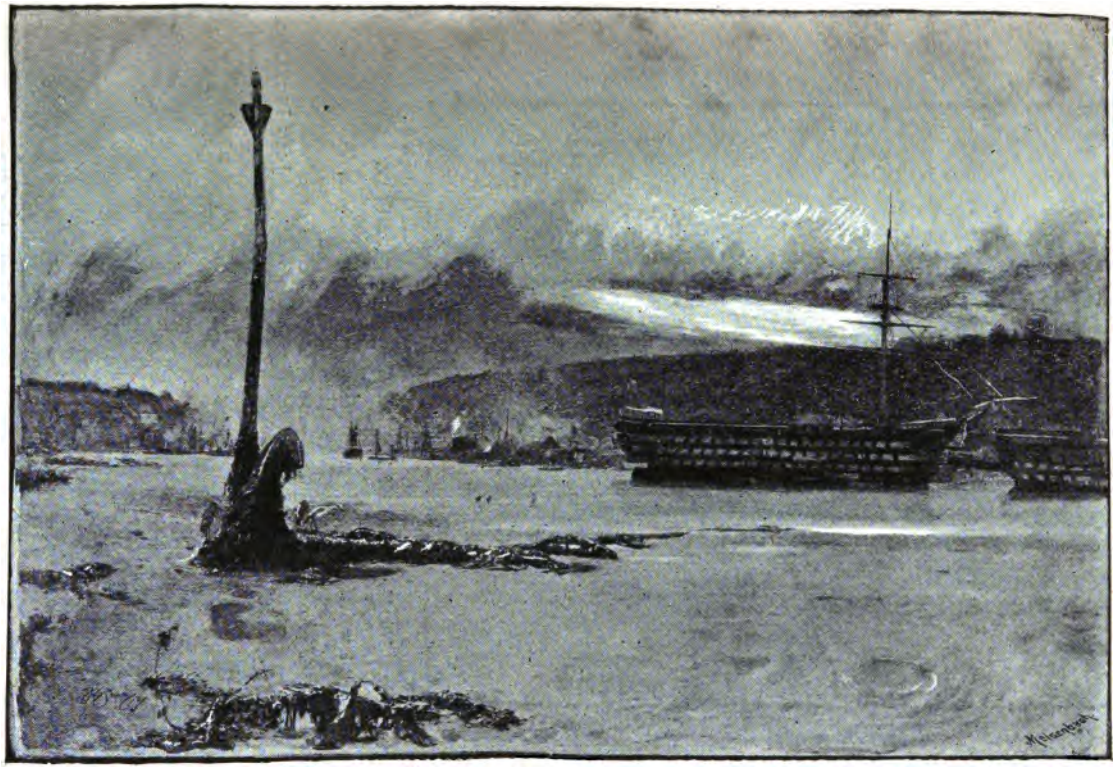
No. **108.** "*Cleopatra—'Methinks I hear Antony call.'*" MRS. HASTINGS.

In blue robe, on panther skins; a slave with orange head-dress and dark green semi-transparent drapery offers her figs.

First on the line, on the north wall, is—

No. **110.** "*Britannia's Anchor.*" DAVID MURRAY.

Angry sunset behind the hill.



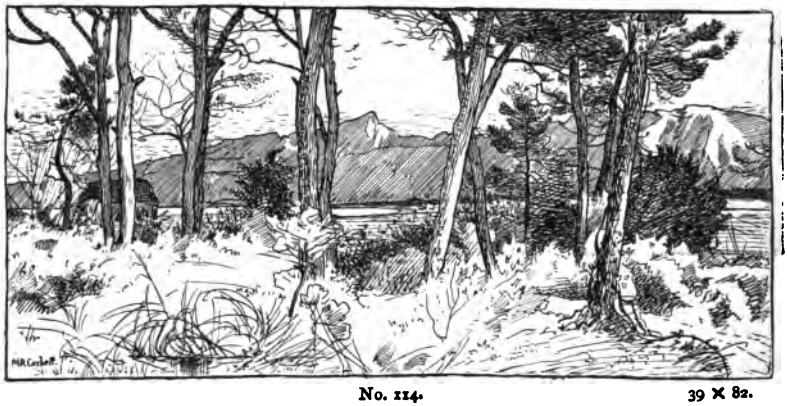
No. 110. 40 × 60.

No. 110. *"Britannia's Anchor."* DAVID MURRAY.

No. 115. 66 × 54.

No. **115.** "*On the Threshold.*" SIR ARTHUR CLAY.

"I wait for the time when dear hearts shall discover,
When dear hands are placed on my head,
The child is a woman,—the books may close over,
For all the lessons are said." *Songs of Seven*, by JEAN INGELOW.



No. 114. 39 × 82.

No. **114.** "'*The orange light of widening morn.*'" M. R. CORBETT.

No. **111.** "*Old Pier, Salen.*" S. BIRD.

A rocky coast scene; girl in blue hanging up nets.

No. **112.** "*November's Sky is Chill and Drear.*" A. HELCKÉ.

Sand hills on the shore; stretch of water with dark hills.

No. **113.** "*Julia, Marchioness of Tweeddale.*" H. HERKOMER, A.R.A.

In black evening dress, relieved by crimson, seated in Louis XV. chair, holding a large black fan; red background.

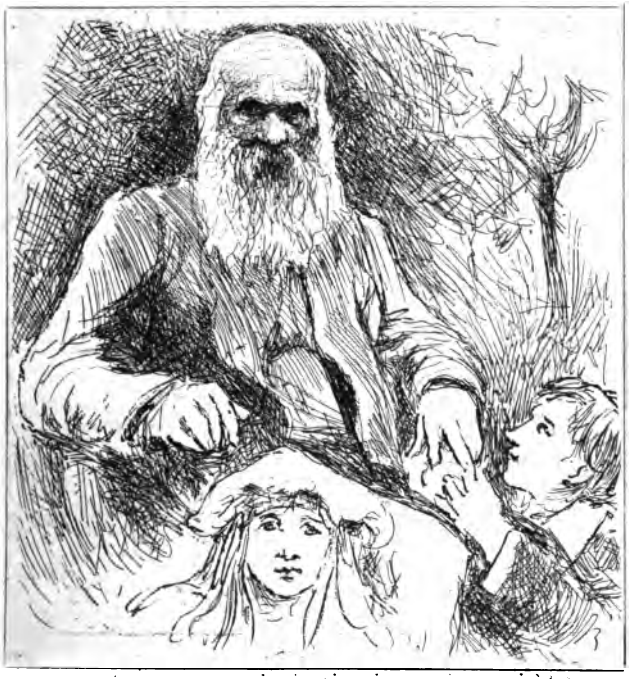
No. **114.** { "*The orange light of widening morn.*" SHELLEY'S *Prometheus Unbound.* } M. R. CORBETT.

Red trunks of pine trees illuminated by powerful sunset light

No. **115.** "*On the Threshold.*" SIR ARTHUR CLAY.

Dark green dress; brown fur rug; dark background.

No. **116.** "*Killary Bay, Connemara.*" C. P. KNIGHT.



No. 117. 56 × 45.

No. **117.** "*My Father and my Children.*" H. HERKOMER, A.R.A.

The father is dressed in brown; the child, who holds a dog (not shown in Mr. Herkomer's sketch), has a pink costume. Note the painting of the head, and the diffusion of light.

No. 119. 24 X 36.

No. **119.** "*Evening by the River.*" T. C. FARRER.

Bisham Abbey; on the river-bank, swans and poplar trees.

No. 118. 40 X 60

No. **118.** { "*The morning trembles o'er the sky,*
And, unperceived, unfolds the spreading day." } ALFRED EAST.

Light shining on the bend of the river; blue sky.

No. **120.** "'*The Stream that turns the Mill.*'" MARK FISHER.

Cows beside the stream; orchard and red-roofed mill beyond; willows on left; blue sky.

No. **121.** "*The Graiæ.*" R. SPENCER STANHOPE.

"There sat the crones, that had the single eye,
Clad in blue sweeping cloak and snow-white gown;
While o'er their backs their straight white hair hung down
In long thin locks; dreadful their faces were,
Carved all about with wrinkles of despair;
And as they sat they crooned a dreary song,
Complaining that their lives should last so long."
Earthly Paradise, W. MORRIS.

Pink, white, and blue; three figures draped in white and blue; the centre one holding the eye. They sit in a pink marble hall, richly decorated, with figures in relief.

No. **122.** "*Music and Moonlight.*" EUGENE BENSON.

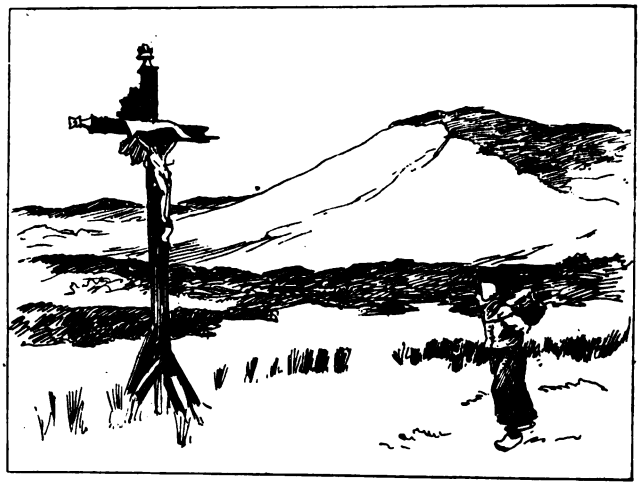
A man seated by a fountain playing violin; peacocks.

No. 123. 72 × 60.

No. **123.** "*Zenobia's Last Look on Palmyra.*" H. SCHMALZ.

"Palmyra is besieged by Aurelian, who becomes master of Zenobia and of the city."
—GIBBON'S *Decline and Fall.*

White and blue drapery; rich embroidery and gems.



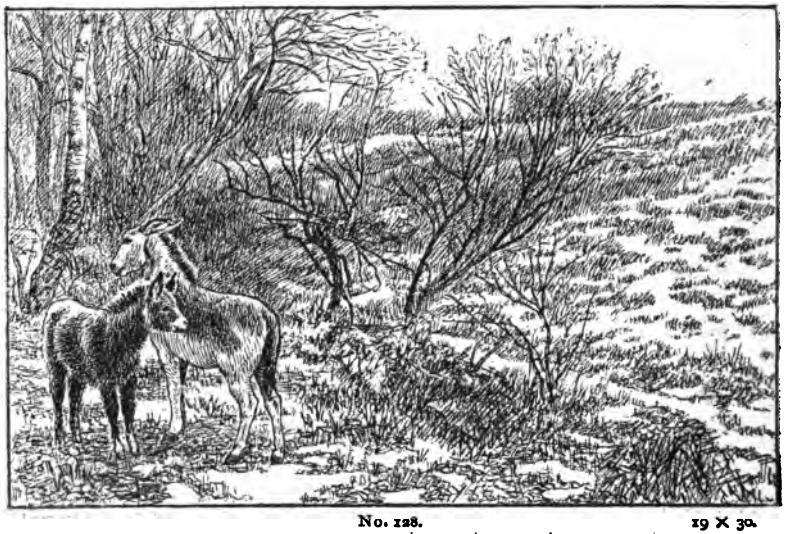
No. 124. 30 × 40.

No. **124.** "*In a Lonely Land. Sand Dunes—Pas-de-Calais.*" WILLIAM PADGETT.

No. **125.** "'*Caller Herrin.*'" COLIN HUNTER, A.R.A.

No. **126.** "*The Hon. Mrs. Arthur Saumarez.*" C. E. HALLÉ.

No. **127.** "*After a Long Drought;*" landscape, horses. MRS. A. S. MAY.



No. 128. 19 × 30.

No. **128.** "*The Last of the Snow.*" ARTHUR HUGHES.

No. **129.** "*An Evening in Cumberland.*" G. COSTA.

Mr. Alma-Tadema sends six works to the New Gallery *; five are grouped together in the centre of the east wall thus:—

No. **130.** "*Portrait of Lady Thompson.*"
L. ALMA-TADEMA, R.A.
In black dress, with white lace and cap; red brooch.

No. **131.** "'*He Loves me, he Loves me not.*'" L. ALMA-TADEMA, R.A.
Two girls on green couch below a window; one picks the petals of a flower, the other languidly watches her. Their dresses are: on the right, very pale lavender; on the left, nearly white with pale blue stripe. Many coloured marbles compose the walls and floor; under the blinds in bright sunshine is seen a strip of landscape with buildings.

No. **132.** "*Sketch for 'Heliogabalus.'*" L. ALMA-TADEMA, R.A.
It is to be noticed that many alterations have taken place in the finished painting now hanging at the Royal Academy.

No. **133.** "*Portrait of the Rev. A. D. Adama van Scheltema;*" of the Dutch Church. ALMA-TADEMA.
In gown and bands, holding a book; panelled background.

No. **134.** "*Venus and Mars.*" L. ALMA-TADEMA, R.A.
A small, scarcely finished, picture of a little child standing on a marble terrace near the sea, holding in her arms a figurine of Mars; strong sunlight behind the child's pink drapery.

No. **135.** "*View near Perugia.*" MISS R. CARTWRIGHT.

No. **136.** "*Outskirts of the Park at Buckhurst, Sussex.*" R. BEAVIS.

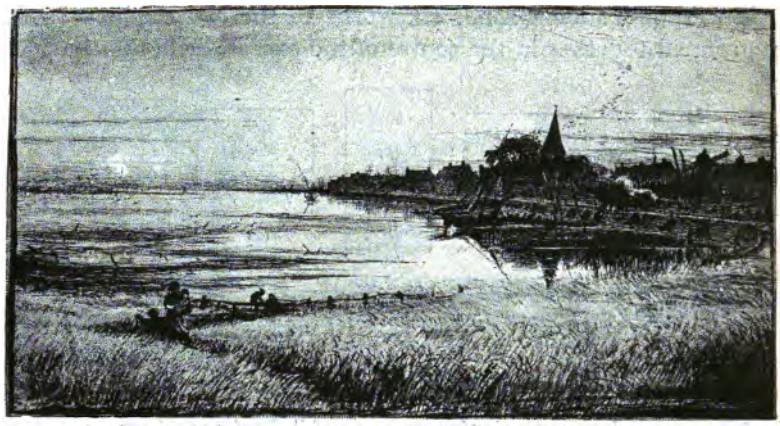
No. **137.** "*Coast near Pisa.*" MRS. ARTHUR MÜRCH.

No. **138.** "*Mists in Early Autumn.*" T. HOPE MCLACHLAN.
Dark landscape; woods and river in misty moonlight.

No. **139.** "*Moonrise;*" river scene, with cattle. T. C. FARRER.

No. **140.** "*Early one Morning.*" MRS. A. S. MAY.
Landscape; yellow flowers and cattle.

* The pictures by Mr. ALMA-TADEMA are not illustrated, by desire of the artist.



No. 141. 9 × 25.

No. **141.** "*An Ancient Fishing Village.*" C. J. LEWIS.

No. 142. 50 × 40.

No. **142.** "*Portrait of Miss Wardour.*" SIR J. D. LINTON.

No. **142.** "*Portrait of Miss Wardour.*" SIR J. D. LINTON.
Holding a tall silver-headed staff; rich embroidery of flowers on a green-grey dress; crimson curtain.

No. 143. 36 × 25.

No. **143.** "*Sea Urchins.*" DAVID CARR.
Calm blue sea; chalk cliffs, and fishing boats in distance.

No. **144.** "*The Trawler's Punt.*" C. NAPIER HEMY.
Green water; boy in blue Jersey and yellow sou'-wester; old man has blue cotton shirt and brown waistcoat.

No. 148. 4 ft. × 9 ft.

No. 148. "*Bacchus and the Choir of Nymphs.*" J. R. WEGUELIN.

"I saw within remotest rocks
(Believe that read in after time)
Bacchus who taught and nymphs in flocks
Who learnt the lesson of his rhyme."

No. **145.** "*A Lonely Coast.*" ARTHUR LUCAS.
Dark landscape; rushes on sand.

No. **146.** "*Portrait of my Mother.*" MISS WILFRED MUIR EVANS.
Seated, with hands crossed; grey and blue dress; light background.

No. **147.** "*Montfort-sur-mer. Ille et Vilaine.*" LENNARD LEWIS.
A view in the town.

On the line here, is one of the most important compositions in the New Gallery—

No. **148.** "*Bacchus and the Choir of Nymphs.*" J. R. WEGUELIN.
Bacchus with red garment lying on a leopard skin holds a thyrsus. The nymphs have pale draperies of pink, yellow and white; one has ivy in her hair, and another on the left some violet flowers; the sea lies blue below them, flecked with purple shadows; the rocks are grey; the picture is light in colour throughout, and delicately harmonised.

No. **149.** "*An April Day.*" W. J. HENNESSY.
Landscape; three children in orchard; blossoms.

Next is a picture by an American artist (No. **81** "*A Love-Letter*"), whose work in the Royal Academy this year has made a great success.

No. **150.** "*A Quiet Hour.*" F. D. MILLET.
Girl reading in a high old-fashioned chair; cool interior; green dress; white tablecloth.

No. **151.** *St. Cecilia.*" JOHN D. BATTEN.
Seated on hillside, in evening light; her harp lies beside her; blue drapery; holm oak tree behind.

No. **152.** "*A Grey Afternoon;*" landscape. A. D. PEPPERCORN.

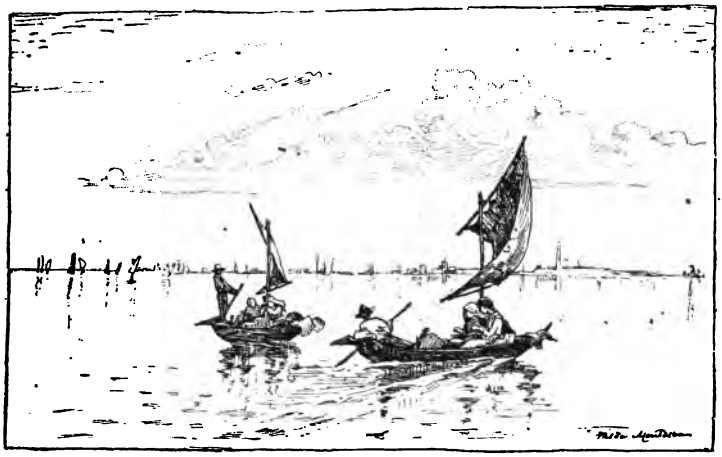
On the south wall are the following pictures—

No. **153.** "*His Excellency Sir Edward Malet.*"
W. B. RICHMOND, A.R.A.
In full uniform; dark background.

No. **154.** "*Portrait of Miss Ethel Huxley.*"
THE HON. JOHN COLLIER.
Standing; white dress; yellow sash and gloves; cold green landscape background; white flowers. (*Sketched overleaf.*)

No. 154. 96 × 48.

No. 154. "*Portrait of Miss Ethel Huxley.*"
THE HON. JOHN COLLIER.



No. 155. 22 × 36.

No. 155. "*Burano Boats, Venice;*" calm water.
MISS HILDA MONTALBA.

No. 156. 23 × 31.

No. 156. "*The Road to the Sea;*" with crucifix and rocks.
C. M. WRIGHT.

No. 157. 52 × 34.

No. **157.** "*The Last Rose of Summer.*"
SIR JOHN EVERETT MILLAIS, BART., R.A.

Over the door is a portrait by a well-known artist.

No. **158.** "*Phillis.*" SOLOMON J. SOLOMON.

White evening dress, yellow daisies, hands clasped; tiger skin background.

(*End of North Gallery.*)

*THE BALCONY.**

No. **159.** "*Solitude;*" black and white. D. KNOWLES.

No. **159*.** "*Aroc di S. Giuseppi, Siena.*" KATHERINE MCCRACKEN.

No. **160.** "*He toucheth the Hills, and they smoke;*" black and white drawing. T. KELLY.

No. **161.** "*White Roses.*" CHARLES STONEY.

No. **162.** "*Roses.*" MRS. E. R. LAWSON.

No. **163.** "*Shiplake Ferry.*" J. R. PARSONS.

No. **164.** "*On the South Downs.*" RUPERT STEVENS.

No. **165.** "*Lane at Capri.*" A. LOVATTI.

No. **166.** "*Marooned.*" MRS. KENNEDY.

No. **167.** "*From the Old Castle Garden.*" J. FITZ-MARSHALL.

No. **168.** "*At Close of Day;*" horses. DAVID MURRAY, A.R.S.A.

No. **169.** "*A Pot of Honey from Mount Hymettus.*" HENRY WALLIS.
Greek figures with child, and blue honey pot.

No. **170.** "*Anemones.*" CHARLES STONEY.

No. **171.** "*A Reader's Window.*" MISS F. W. CURREY.

No. **172.** "*A Blue Bay in Jersey.*" BERNARD LUCAS.

No. **173.** "*Young Roses.*" MRS. E. R. LAWSON.

No. **174.** "*The Bracken Harvest.*" MAURICE POLLOCK.

No. **175.** "*The Market Square, Midhurst;*" with flock of sheep. NEWTON BENETT.

No. **176.** "*Portrait of Miss Mary Moore as Ida Ingot in 'David Garrick.'*" MISS HELEN H. HATTON.
Three-quarter length; standing against a blue curtain.

No. **176*a*.** "*The Lone, Lone Shore.*" J. W. WALKER.

No. **176*b*.** "*Beurick Coast of Gower.*" J. W. WALKER.

No. **177.** "*Miss Mary Gilbert.*" MRS. A. L. SWYNNERTON.

---

* *The Staircase at the South corner of the Central Hall leads to the Balcony.*

No. **178.** "*A Granary, Oulton Broad, Suffolk.*" MISS NORA DAVISON.

No. **179.** "*Primroses.*" MRS. CECIL LAWSON.

No. **180.** "*The Skate's Nose, Walberswick.*" MRS. SAVILE CLARKE.

No. **181.** "*Drifting*" (Pastel Study). W. PADGETT.

No. **182.** "*The River Blyth.*" WALTER CRANE.

No. **183.** "*A Cottage near a Wood.*" GAETANO MEO.

No. **184.** "*Young Nommahal at Agra.*" WALTER DUNCAN.

No. **185.** "*The Thames from Temple Gardens.*" HENRY D. SHEPARD.

No. **186.** "*A Tidal Creek.*" JAMES E. GRACE.

No. **187.** "*Ishmael.*" MRS. KENNEDY.

No. 188. 14 × 20.

No. **188.** "*Savoyard Hospitality.*" T. M. ROOKE.
Ladies in a cottage; North Italy; red glow of fire.

No. **189.** "*The Temple at Philæ, Two Thousand Years Ago.*" H. CUNYNGHAME.

No. **190.** "*November at Bettws.*" MISS ELLEN BOWYER.

No. **191.** "*Portrait of Margery, Daughter of Robert Norton, Esq.;*" child with book. MISS CONSTANCE PHILLOTT.

No. **192.** "*A Southerly Gale.*" C. NAPIER HEMY.

No. **193.** "*The Wandering Jew.*" MISS EVELYN PICKERING.
"Whom the gods love die young."
A girl lying dead; other figure in purple robe.

No. **194.** "*A View in Surrey.*" MAJOR-GENERAL DONNELLY.

No. **195.** "*The Yellow Sands.*" J. R. WEGUELIN.
A small nude study; back view.

No. **196.** "*Kampen, near the Zuyder Zee.*" A. B. DONALDSON.

No. **197.** { "*These plots of cottage ground, these orchard tufts,*
Which at this season, with their unripe fruits,
Are clad in one green hue and lose themselves
Among the woods and copses, nor disturb
The wild green landscape."—WORDSWORTH. } A. C. WYATT.

No. 198. 63 × 34.

No. **198.** "*The Sin Offering.*" MRS. C. WYLIE.
Green robe with red drapery above.

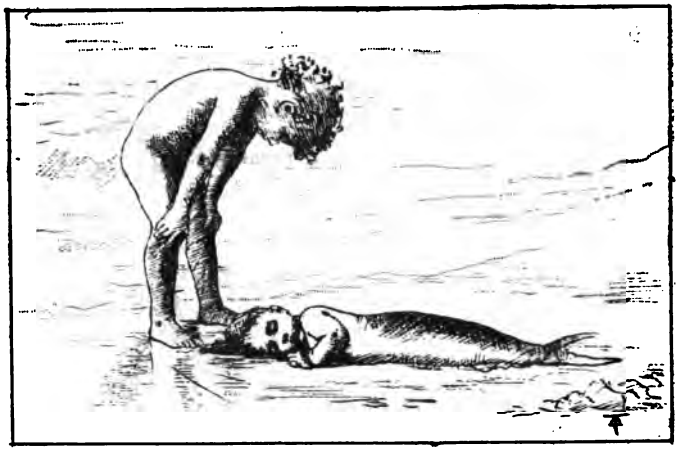
No. **199.** "*The Little Sea Maid.*" MISS EVELYN PICKERING.

"At home in the Prince's castle, when the others slept at night, she went out to the rocks by the sea-shore, and cooled her burning feet in the cold sea-water; then she thought lovingly of the dear ones in the deep."—HANS ANDERSEN.

No. **200.** "*A Night Storm, Sea of Marmora.*" T. ELLIS.

No. **201.** "*Nature's Wild Garden.*" A. C. WYATT.

No. **202.** "*The Death of Procris.*" HENRY RYLAND.
The fatal arrow in her breast; fawns standing over her.



No. 203. 11 × 14.

No. **203.** "*The Dead Mer-Baby.*" MISS DOROTHY TENNANT.

No. **204.** *Entrance to Wildwood.*" GAETANO MEO.

No. **205.** "*Crossing the Toblinger Dolomites—Early Summer.*" B. J. M. DONNE.

No. **206.** "*Portrait of Mrs. Mozley.*" E. A. WARD.

No. **207.** "*Wargrave Church.*" G. E. COOK.

No. **208.** "*Teazles.*" DAVID BATES.

No. **209.** "*On the North-East Coast.*" ARTHUR ELLIS.

No. **210.** "*A Warwickshire Landscape.*" A. C. WYATT.

No. **211.** "*Portrait of Claude Monet.*" J. SARGENT.

No. **212.** "*Chrysanthemums.*" MISS MAUD NAFTEL.

No. **213.** "*Poor Tom's a' Cold.*" MISS DOROTHY TENNANT.

No. **214.** "*Under the Greenwood Tree.*" B. J. OTTEWELL.

No. **215.** "*On the Harbour Bar.*" C. NAPIER HEMY.
Two men in a boat; fishing for cod.

No. **216.** "*In the Roman Campagna.*" MRS. ARTHUR MÜRCH.

No. **217.** *Glaslyn, Snowdon.*" A. W. HUNT.

No. **218.** "*A Bit of Broom.*" MRS. EMILY WILLIAMS.

No. **219.** "'*First Pledge of Blithesome May.*'"
MISS E. STEWART WOOD.

No. 220. 36 × 15.

No. **220.** "*A Water Lily.*" WALTER CRANE.
White, semi-transparent robe; forget-me-nots in her hair.

No. **221.** "*St. Elizabeth—The Miracle of the Roses.*"
REGINALD SAVAGE.

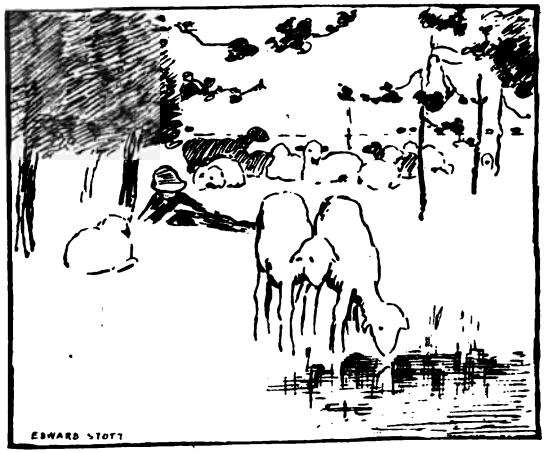
No. **222.** "*White Sands.*" WALTER CRANE.

No. **223.** "*The Poet's Roses.*" LADY LINDSAY.

No. **224.** "*Thames Barges, and Old Mill.*" E. HAYES.

No. **225.** "*Gelsomina.*" MRS. STILLMAN.
A head; red dress and flowers.

No. **226.** "*Coming into Brixham.*" MRS. VAL BROMLEY.



No. 227. 18 X 20.

No. **227.** { "*Trees old and young sprouting, a shady boon for simple sheep.*"—JOHN KEATS. } EDWARD STOTT.

No. **228.** "*Lochar Moss Dumfriesshire.*" JAMES ORROCK.

No. **229.** "*On the Devon, Perthshire.*" GEORGE NATTRESS.

No. **230.** "*Old Houses, Rouen.*" WALTER PARIS.

No. **231.** "*Billows of Sand.*" WALTER CRANE.

No. **232.** "*Ashore.*" WALTER CRANE.

No. **233.** "*Dante at Verona.*" MRS. STILLMAN.

——"he comes among
The women at their palmplaying.
The conduits round the garden sing
And meet in scoops of milk white stone,
Where weary damsels rest, to hold
Their hands in the wet spurt of gold.
One of them knowing well that he,
By some found stern, was mild with them,
Would run and pluck his garment's hem,
Saying, 'Messer Dante pardon me,'
Praying that they might hear the song,
That first of all he made when young."

D. G. ROSSETTI.

No. **234.** "*A Study.*" MISS ANNA ALMA-TADEMA.

No. **235.** "*God's Acre.*" F. HAMILTON JACKSON.

No. **236.** "*A Breeze off Smyrna.*" TRISTRAM ELLIS.

No. **237.** "*Rome from the Via della Mura.*" CHARLES EARLE.

No. **238.** "'*Rain, rain, go to Spain.*'" MRS. L. ALMA-TADEMA.

No. **239.** "*In Gloucestershire.*" EDWARD H. FAHEY.

No. **240.** "*A Recollection of the House of Commons,* 1887." EDWARD T. REED.

No. **241.** "*Miss Blanche Balfour.*" PHILIP BURNE-JONES.

No. **242.** "*Hymenæus.*" E. BURNE-JONES, A.R.A.

Three figures standing, two in red garments, one in orange; dark green background.

No. **243.** "*Study of Apple Blossom.*" ALFRED PARSONS.

No. 244. 14 × 11.

No. **244.** "*Francis Jekyll*" (in blue). PHILIP BURNE-JONES.

No. **245.** "*Ightham Mote from Bowling Lawn.*" LENNARD LEWIS.

No. **246.** "*By the Avon, Warwickshire.*" ALFRED PARSONS.

A gamekeeper and girl walking beside a calm river.

No. **247.** "*The Severn Valley (Evening), from Wotton-under-Edge.*" EDWARD H. FAHEY, R.I.

No. **248.** "*The Golden Hills.*" MRS. PAUL J. NAFTEL.

No. **249.** "*Sweet Roses.*" J. H. LORIMER, A.R.S.A.

No. **250.** "*Rosalinda Etrusca—A Portrait.*" M. R. CORBETT.

No. **251.** "*Reflections.*" WALTER CRANE.

No. **252.** "*An Unknown Water.*" WALTER CRANE.

No. 253. 15 × 30.

No. **253.** "*Stamboul—Anchorage in the Golden Horn.*" TRISTRAM ELLIS.

No. **254.** "'*They are Coming.*'" JAMES CHARLES.

No. **255.** "*Home, sweet Home.*" HENRY D. SHEPARD.

No. **256.** "*Mist on Wandsworth Common.*" FRED BURGESS.

No. **257.** "*Caerlaverock Carse, Dumfriesshire.*" JAMES ORROCK.

No. **258.** "*Scandal-Mongers;*" parrots. MISS NETTIE HUXLEY.

No. **259.** "*The Peers' Window, Middle Temple Hall.*" MISS NORA DAVISON.

No. **260.** "*Study of Boats, Lake Lothing.*" R. PHENÉ SPIERS.

No. **261.** "*Young Roses.*" MRS. E. R. LAWSON.

No. **262.** "*A February Daybreak.*" W. EYRE WALKER.

No. **263.** "'*Down by the Murmuring Brook.*'" ALBERT KINSLEY. (*Sketched opposite.*)

No. **264.** "*Fancies.*" MISS ELIZABETH GULLAND.

No. **265.** "*Bank in the New Forest.*" MAURICE POLLOCK.

No. **266.** "*Evening Work.*" MISS DERING CURTOIS.

No. **267.** "*Pen and Ink Design.*" E. BURNE-JONES, A.R.A.

No. **268.** "*On the Wey near Godalming;*" etching. MAJOR-GENERAL DONNELLY.

No. **269.** "*Sabina.*" MISS LISA STILLMAN.

No. **270.** "*Design for the Sleeping Beauty Series;*" pencil washed with colour. E. BURNE-JONES, A.R.A.

No. 263. 44 × 30.

No. **263.** "'*Down by the Murmuring Brook.*'" ALBERT KINSLEY.

No. **271.** "*Sir Frederick W. Burton, Director of the National Gallery;*" etching. A. LEGROS.

No. **272.** "*Interior of a Church in France;*" two proofs of the same subject; etchings. A. LEGROS.

No. **273.** "*Two Studies of an Old Man;*" etchings. A. LEGROS.

No. **274.** "*Head of a Child;*" dry paint. A. LEGROS.

Next are some most interesting chalk and pencil drawings—

No. **275.** "*Study of a Head.*" L. ALMA-TADEMA, R.A.

No. **276.** "*Study of a Head for the picture of King Cophetua.*" E. BURNE-JONES, A.R.A.

No. **277.** "*A Study.*" E. BURNE-JONES, A.R.A.

No. **278.** "*A Study for the Head of Danaë.*" E. BURNE-JONES, A.R.A.

No. **279.** "*A Study for Andromeda.*" E. BURNE-JONES, A.R.A.

No. **280.** "*A Study for Perseus.*" E. BURNE-JONES, A.R.A.

Nos. **281–290.** "*Series of Designs for the Decoration of a Piano, illustrating the Story of Orpheus and Eurydice.*" E. BURNE-JONES, A.R.A.

No. **291.** "*Study of a Head.*" E. BURNE-JONES, A.R.A.

No. **292.** "*Design for the frontispiece of 'A Dream of John Bull,' by Arthur Morris.*" E. BURNE-JONES, A.R.A.

No. **293.** "*Study of Armour for the Perseus Series.*" E. BURNE-JONES, A.R.A.

No. **294.** "*Design for a Bas-Relief.*" E. BURNE-JONES, A.R.A.

No. **295.** "*Study of a Head.*" E. BURNE-JONES, A.R.A.

No. **296.** "*A Pen-and-Ink Drawing.*" E. BURNE-JONES, A.R.A.

No. **297.** "*A Study.*" E. BURNE-JONES, A.R.A.

No. **298.** "*Study of Armour for the Perseus Series.*" E. BURNE-JONES, A.R.A.

No. **299.** "*Study of a Head for St. Cecilia.*" A. LEGROS.

No. **300.** "*Five Studies in Silver Point.*" A. LEGROS.

No. **301.** "*Portrait of Mrs. Knowles and her Son (Silver Point).*" A. LEGROS.

No. **302.** "*Study of a Head in Silver Point.*" A. LEGROS.

No. **303.** "*Hester, Daughter of Richmond Richie, Esq.*" MISS LISA STILLMAN.

Nos. **304–307.** "*A Series of Etchings.*" A. LEGROS.

No. **308.** "*A Decorative Panel.*" C. C. COLEMAN.

No. **308.*** "*Design for the Queen's Hall, People's Palace.*" E. R. ROBSON.

No. 336.

No. 336. "*Design for a Fountain.*" J. W. SWYNNERTON.

[The water is intended to run from the small amphora under the old man's arm (the small figure in the centre of the group); also to drip from the faun's hands.]

SCULPTURE.

The Sculpture is arranged round the Central Court; first in order of the catalogue is—

No. **309.** "*A Typical Basset-Hound.*" EVERETT MILLAIS.

No. **310.** "*A Young Satyr.*" A. LEGROS. (*Sketch, p.* 33.)

No. **311.** "*An Italian Boy.*" G. BUZZANGA.

No. **312.** "*Her Majesty the Queen, Empress of India.*" GEORGE SIMONDS.

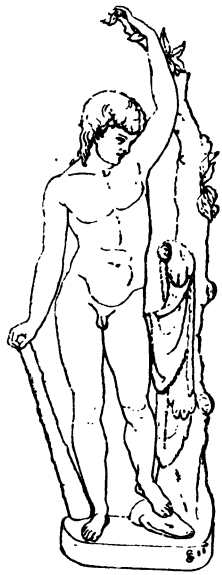
Sketch for the statue erected at Reading; bronze, cire perdue.

No. **313.** "*Eros Victor;*" marble. GEORGE SIMONDS.

"For valour, is not Love a Hercules?"—*Love's Labour Lost.*

No. **314.** "*Music.*" A. BOUCHER.

No. **315.** "*Au Champ.*" Statuette bronze. A. BOUCHER.



No. 313.

No. 313. "*Eros Victor;*" marble. GEORGE SIMONDS.

No. **316.** "*Portrait Bust of Mrs. Drew.*" HARRY BATES.

No. **317.** "*Peace.*" HARRY BATES.

No. **318.** "*War.*" HARRY BATES.

Two small designs in high relief.

No. **319.** "*Tiger Feeding;*" bronze. MISS IDA WILTON CLARKE.

No. **320.** "*Bust of John Ruskin, Esq.*" CONRAD DRESSLER.

No. **321.** "*Study—'Non Angli sed Angeli.'*" CONRAD DRESSLER.

No. **322.** "*Terra Cotta Bust.*" CONRAD DRESSLER.

No. **323.** "*Hermes.*" A. W. BOWCHER. (*Sketch on title-page.*)

No. **324.** "*Master Oliver Thornycroft.*" MRS. THORNYCROFT.

No. **325.** "*Master Michael Sassoon.*" MRS. THORNYCROFT.

No. **326.** "*A Study—Marble Bust.*" WILLIAM TYLER.

No. **327.** "*The First Dip.*" E. ROSCOE MULLINS.

No. **328.** "*John Frederick Boyes, Esq., F.S.A.*" E. R. MULLINS.

No. **329.** "*Hettie, Daughter of Alderman Allder.*" E. R. MULLINS.

On the east wall are four cases exhibited by the "SOCIETY OF MEDALLISTS"—

No. **330.** CASE I.—Medals, and Models of Medals, by Members of the Society and others.

No. **331.** CASES II. & III.—Medals by MADAME T. ZAMBACO.

No. **332.** CASE IV.—Medals by M. GUSTAVE DELOYE.

No. 327.

No. **327.** "*The First Dip.*" E. ROSCOE MULLINS.

No. **333.** "*A Portrait;*" terra cotta. MISS H. S. MONTALBA.

No. **334.** "*The Mower;*" Statuette bronze. HAMO THORNYCROFT, A.R.A.

No. **335.** "*Portrait Medallion.*" MISS HILDA COX.

No. **336.** "*Love's Chalice.*" Design for a Fountain in bronze green. J. W. SWYNNERTON. (*Sketch, p.* 65.)

No. **337.** "*Bust of Pierre Baume.*" J. W. SWYNNERTON.

No. **337*.** "*Dead Christ;*" bronze low relief. MISS E. HALLÉ.

No. **338.** "*Bust of Charles Hallé, Esq.*" *LL.D.* MISS E. HALLÉ.

No. **339.** "*A Statuette;*" bronze. W. REYNOLDS STEPHENS.

No. **340.** "*Wax Medallions.*" MISS NELIA CASELLA.

No. **341.** "*Bas-Relief.*" MISS NELIA CASELLA.

No. **342.** "*Adoration of the Magi;*" wax bas-relief. MISS CASELLA.

No. **343.** "*Wax Medallion.*" MISS CASELLA.

No. **344.** "*Sketch Portrait of J. McLure Hamilton, Esq.*" E. ONSLOW FORD.

CASE OF MEDALS.

No. **345.** "*Lady Clay.*"

No. **346.** "*Sir Arthur Clay.*"

No. **347.** "*Max Onslow Ford.*

No. 334.

No. **334.** "*The Mower;*" bronze statuette.
HAMO THORNYCROFT, R.A.

No. 339.

No. **339.** "*A Statuette;*" bronze.
W. REYNOLDS STEPHENS.

No. 338.

No. **338.** "*Bust of Charles Hallé, Esq., LL.D.*" MISS E. HALLÉ.

WINSOR & NEWTON, LIMITED,

MANUFACTURING

ARTISTS' COLOURMEN,

MAKERS OF FINE COLOURS,

ARTISTS' PENCILS AND BRUSHES,

DRAWING PAPER STATIONERS,

AND

PUBLISHERS OF WORKS ON THE FINE ARTS,

BY SPECIAL APPOINTMENT TO

HER MAJESTY,

AND TO THEIR ROYAL HIGHNESSES

THE PRINCE AND PRINCESS OF WALES.

TRADE MARK.

LONDON: RATHBONE PLACE, W.

AND

NORTH LONDON COLOUR WORKS, KENTISH TOWN, N.W.

LADIES before purchasing any description of

DRESS MATERIALS

are invited to write to the

BRADFORD

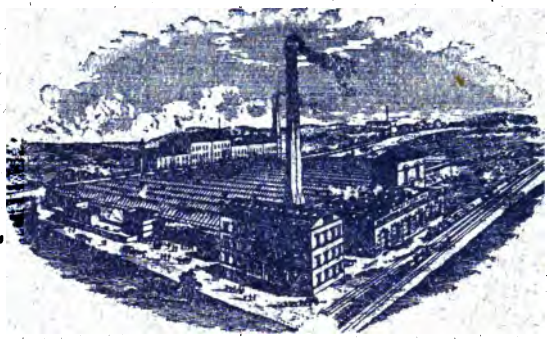
MANUFACTURING COMPANY,

BRADFORD, YORKSHIRE,

Who will forward **PATTERNS POST FREE** (on approval) to any address.

DEPARTMENTS.

FANCY DRESSES,
CASHMERES,
MERINOES,
SERGES,
SILKS,
PLUSHES,
SKIRTINGS,
MANTLE CLOTHS,
TWEEDS,
MOURNING
DRESS GOODS,
CRAPES, &c.



SHIPLEY FIELDS MILL.
"Direct from the Loom to the Consumer."

DEPARTMENTS.

COATINGS,
ZEPHYRS,
FLANNELS,
BLANKETS,
HOUSEHOLD
LINEN,
CALICOES,
HOSIERY,
UNDERCLOTHING,
SHOWER-PROOF
CLOAKS.

All intermediate profits saved to the purchaser.

ANY LENGTH CUT AT MILL PRICES. { CARRIAGE PAID on all orders exceeding £1 value.

LARGEST STOCK

IN THE KINGDOM

TO SELECT FROM,

AT PRICES TO SUIT

All Requirements.

REGISTERED TRADE MARK.

LATEST FASHIONABLE

NOVELTIES

IN ALL THE

MOST APPROVED

COLOURS.

COMPARISON SOLICITED.

CAUTION—Everything emanating from the B. M. Co. bears their Registered Trade Mark, "The Girl at the Loom," without which nothing is genuine.

NO AGENTS EMPLOYED. PLEASE ALWAYS ADDRESS IN FULL.

The BRADFORD Manufacturing Co.,

Bradford, Yorkshire.

HENRY BLACKBURN'S ART HANDBOOKS

No. II. One Shilling

THE

New Gallery

1889

A COMPLETE

Illustrated Catalogue

OF THE

SUMMER EXHIBITION AT THE NEW GALLERY, 121 REGENT STREET, W.

EDITED BY

HENRY BLACKBURN

EDITOR OF "ACADEMY NOTES," "GROSVENOR NOTES," "ACADEMY SKETCHES," AND ORIGINATOR OF ALL CATALOGUES ILLUSTRÉS.

Published by Special Permission

London

CHATTO AND WINDUS, PICCADILLY

MAY 1889

All Rights reserved.

"LIBERTY" ART FABRICS

For

Dresses and Furniture.

BEAUTIFUL & INEXPENSIVE.

NEW PATTERNS POST FREE.

"Gladys" (*Regd.*)

IN "LIBERTY" CASHMERE. Embroidered and Velveteen Yoke and Half Sleeve. Soft Lace around the Neck and Wrists.

Special Price List and Measurement Forms, with Patterns of Materials, forwarded on application with particulars of requirements.

"Liberty" Cashmere.

In "Liberty" Colours and all Shades. Soft, Light, and Durable. Price 21*s.* and 25*s.* per piece of 9 yards, 26 inches wide.

New Patterns post free.

"Kamil" Cloth.

In "Liberty" Colours and all Shades. For Light and Durable Dresses. Price 2*s.* 11*d.* per yard, 42 inches wide.

New Patterns post free.

"Liberty" Rawaydan Cashmere.

A beautiful Cashmere, marked with Silk Stripes in delicate colours. Suitable for Lawn Tennis and Garden Party Dresses. 30 inches wide. Price 3*s.* 6*d.* per yard.

New Patterns post free.

"Zarif" Crape.

In various "Liberty" Art Shades. For Evening Dresses. Price 16*s.* 9*d.* per piece of 15 yards, 30 inches wide; half pieces, 8*s.* 6*d.*

New Patterns post free.

"Liberty" Silks.

Liberty and Co. have just introduced an additional and lower priced "Liberty" Silk, which, retaining all the characteristics and selected colourings of the original "Liberty" Silks, sells at as low a price as any of the *numerous and inferior imitations* of the original "Liberty" make and colouring. Price 15*s.* 6*d.* per piece of 7 yards, 34 inches wide. Half pieces cut *without extra charge.*

New Patterns post free.

"Liberty" Silk.

In "Liberty" Colours and all Shades. Unequalled for Art Dresses. Price 19*s.* 6*d.* and 25*s.* per piece of about 7 yards, 34 inches wide.

New Patterns post free.

"Liberty" Silk.

For Dresses and Drapery. In "Liberty" Colours, 23 inches wide. Price 1*s.* 11*d.* per yard.

New Patterns post free.

"Shanghai" Silk.

In "Liberty" Colours, and all Shades. Suitable for Dresses or Under Garments, tough or light. Price 3*s.* 3*d.* per yard, about 30 inches wide.

New Patterns post free.

"Liberty" Children's Sashes.

In "Liberty" Art Colours. Size 1¾ yards long by 16 inches wide, price 2*s.* 9*d.* each; 2¼ yards long by 16 inches wide, price 3*s.* 9*d.* each.

New Patterns post free.

"Liberty" Art Velveteen.

A perfect and rich material in delicate and numerous new shades. Price 3*s.* 11*d.* per yard. Every yard stamped "Liberty Art Velveteen."

New Patterns post free.

"Tintoretto" Silk.

In "Liberty" Colours, and all Shades. For Artistic and durable Dresses. Price 5*s.* 11*d.* per yard, 22 inches wide.

New Patterns post free.

"Liberty" Cretonnes and Chintzes.

[NON-ARSENICAL.]

For Furniture Coverings and Draperies. In a vast variety of unique and new designs and non-fugitive colours. Prices from 8*d.* per yard, 32 ins. wide.

New Patterns post free.

"Liberty" Tapestries and Muslins.

For the Season. In new, original and selected designs and charming colourings. At Moderate Prices.

New Pattern Books post free.

"Liberty" Eastern Bazaar.

Illuminated by Electric Light, and fitted up exclusively for the display of Curios, Lacquers, Bronzes, Carvings, Porcelains, Hand-screens, Brass wares, Toys, Fans, Art Glass, Trays, Boxes, &c. Guaranteed genuine of their respective manufactures, whether from India, China, Japan, Africa, &c. Prices from a few pence to £100.

Illustrated Catalogue post free.

N.B.—Messrs. LIBERTY & Co. INVITE INSPECTION OF THEIR SHOW ROOMS WHERE WILL BE FOUND NEW, ORIGINAL, ARTISTIC AND EXCLUSIVE SPECIALITIES, FOR PERSONAL ADORNMENT AND HOME DECORATION, NOT TO BE SEEN ELSEWHERE IN THE METROPOLIS.

NEW PATTERNS AND CATALOGUES POST FREE.

LIBERTY & CO.

CHESHAM HOUSE—For Carpets, Curtains, Curios, Cretonnes, Furniture, and Eastern Bazaar.

EAST INDIA HOUSE—For Dresses, Silks, Cashmeres, Cottons, Shawls, Embroideries, Fans, Jewellery.

REGENT STREET, LONDON, W.

THE

New Gallery 1889

AN

Illustrated Catalogue

OF THE

SUMMER EXHIBITION.

WITH NOTES BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," "GROSVENOR NOTES," "ACADEMY SKETCHES," AND ORIGINATOR OF ALL CATALOGUES ILLUSTRÉS.

No. 403.

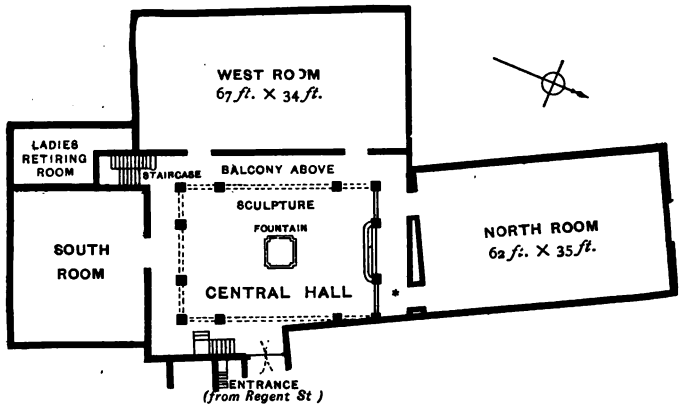
London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1889.

[*All Rights reserved.*]

HARVARD COLLEGE LIBRARY
THE GIFT OF
MRS. GEORGE E. RICHARDS
NOV. 1, 1919.



THE NEW GALLERY.

No. II. 1889.

NOTICE TO ARTISTS.—Sketches for the Illustrated Catalogue of the "NEW GALLERY" (Summer Exhibition) should be sent to Mr. Henry Blackburn, at his residence, 123 Victoria Street, S.W., early in April, or to the "care of the Secretary of the New Gallery," at the time of sending in pictures.

For Regulations respecting the admission of works of art for the SUMMER EXHIBITION, 1890, application should be made to the Secretary, at the Gallery, 121 Regent Street, W.

The Illustrated Catalogue is SOLD IN THE GALLERY; at the *Librairie de l'Art*, 33 Avenue de l'Opéra, PARIS, and by all booksellers.

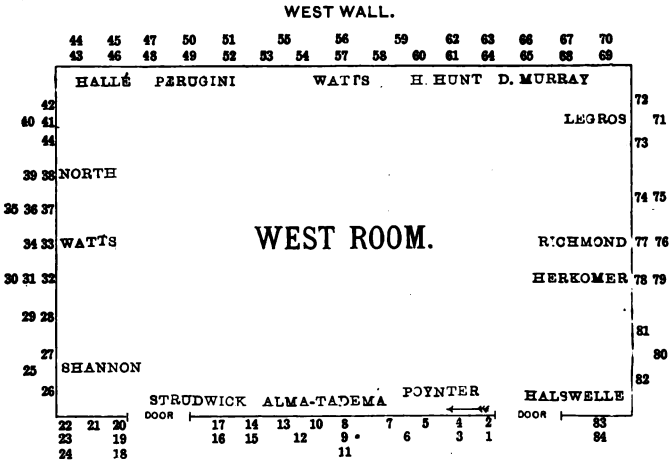
*** The copyright of all pictures sketched in this book is reserved by their respective owners.

The "Private View" was held on Wednesday, May 1st, and the Exhibition opened to the public on Thursday, May 2nd, for three months.

INDEX TO EXHIBITORS.

Allan, R. W., **103**, p. 28.
Alma-Tadema, L., R.A., **7–10**, p. 8; **350**, p. 59.
Alma-Tadema, Mrs., **19**, p. 10; **98**, p. 26.
Archer, E., **200**, p. 50.
Armstrong, Miss E. A., **179**, p. 47.
Atkins, Miss C. J., **289**, p. 57.
Bailward, Miss, **268**, p. 56.
Ball, W., **107**, p. 21.
Barclay, E., **48**, **54**, p. 16.
Barnard, G., **287**, p. 57.
Batten, J. D., **21**, p. 10.
Beavis, R., **60**, p. 16; **109**, p. 31.
Beck, J. W., **175**, p. 46; **216**, p. 51.
Benett, N., **242**, p. 54.
Benson, E., **239**, p. 54.
Bloomer, H. R., **87**, p. 24; **291**, p. 57.
Boehm, J. E., R.A., **401**, **402**, p. 60; **414**, p. 61.
Bogle, L., **354**, **358**, **375**, p. 59.
Boughton, G. H., A.R.A., **134**, p. 38.
Bowcher, A. W., **394**, p. 62.
Bowcher, F., **410**, p. 61.
Bowyer, Miss E., **30**, p. 12.
Bromley, Mrs. Val, **283**, p. 57.
Britten, W. F. F., **141**, p. 41; **256**, p. 55.
Brown, A. K., **50**, p. 16.
Burne-Jones, E., A.R.A., **297–323**, p. 58.
Burne-Jones, P., **63**, p. 18; **130**, p. 37; **209**, p. 50; **219**, p. 51; **260**, p. 55.
Butler, Miss M. A., **35**, p. 12.
Cadogan, S. R., **171**, p. 46.
Calderon, P. H., R.A., **105**, p. 28.
Calcott, F., **399**, p. 60.
Canziani, L. S., **128**, p. 37.
Carr, D., **165**, p. 45.
Carter, W., **132**, p. 38; **135**, p. 40.
Casella, Miss E., **423**, p. 61.
Casella, Miss N., **425**, **426**, p. 61.
Chaplin, Miss A., **421**, p. 61.
Charles, J., **73**, p. 18; **81**, p. 19; , p. 55.
Chettle, Miss E. M., **295**, p. 58.
Clarke, Miss I., **419**, **420**, p. 61.
Clarke, Mrs. S., **251**, p. 55, **284**, p. 57.
Clay, Sir A., Bart., **120**, p. 35; **156**, p. 44.
Collier, Hon. J., **129**, p. 35.
Cook, G. E., **157**, p. 44.
Cope, A. S., **270**, p. 56.
Corbett, M. R., **41**, p. 14; **174**, p. 46; **236**, p. 54; **348**, **349**, **351–353**, p. 59.
Costa, Prof. G., **138**, p. 40; **192**, p. 49; **233**, p. 54.
Cowell, G. J., **400**, p. 60.
Cridland, Miss H., **90**, p. 24.
Currey, Miss F. W., **161**, p. 45.
Dacre, Miss I., **70**, p. 18.
Dalziel, H., **263**, p. 55.
Davison, Miss N., **392**, p. 60.
Dillon, F., **213**, p. 50; **267**, p. 56.
Donaldson, A. B., **258**, p. 55; **262**, p. 56.
Donnelly, Major-Gen., J. F. D., C.B., R.E., **376**, p. 59; **384**, p. 60.
Drage, J. H., **214**, p. 50.
Drage, Miss M. F., **53**, p. 16; **224**, p. 51.
Dressler, C., **416**, p. 61.
Drury, A., **404**, p. 61.
Du Maurier, G., **378–383**, p. 59.
Duncan, W., **24**, p. 11; **254**, p. 55.
Earle, C., **232**, p. 54.
East, A., **140**, p. 40; **163**, p. 45; **208**, p. 50.
Ebner, L., **261**, p. 55.
Ellis, T., **201**, p. 50; **220**, **223**, p. 51; **275**, p. 57.
Fahey, E. H., **52**, p. 16.
Farrer, T. C., **145**, p. 42; **155**, p. 44.
Fisher, M., **82**, p. 19; **111**, p. 33.
Fisher, S. M. **272**, p. 56.
Ford, E. O., A.R.A., **408**, **412**, p. 61.
Ford, H., **195**, p. 49.
Fullwood, J., **231**, p. 53.
Gardner, W. B., **196**, p. 49; **385–387**, p. 60.
Gleichen, Countess F., **393**, p. 62.
Goodwin, A., **67**, p. 18.
Grace, J. E., **89**, p. 24; **158**, p. 44.
Grace, Miss A. M., **278**, p. 56.
Hall, S. P., **166**, p. 46.
Hallé, C. E., **32**, p. 12; **37**, p. 14; **46**, p. 15; **198**, p. 49; **215**, p. 49.
Halswelle, K., **83**, p. 21.
Hardy, H., **146**, p. 42.
Hartley, A., **271**, p. 56.
Harper, C., **22**, p. 11.
Hastings, Mrs., K. G., **123**, p. 35; **246**, p. 54; **294**, p. 58.
Hatton, Miss H. H., **292**, p. 57.
Hayes, E., A., **25**, p. 11.
Hayward, A. F. W., **229**, p. 53.
Helcké, A., **6**, p. 6.
Hemy, C. N., **40**, p. 14; **210**, p. 50; **227**, p. 52; **247**, p. 54.
Hennessy, W. J., **96**, p. 26.
Herkomer, Prof. H., A.R.A., **4**, p. 6; **78**, p. 19; **92**, p. 26; **104**, p. 28.
Herkomer, H. G., **55**, **56**, **59**, p. 16.
Hetherington, I., **119**, p. 35.
Hiscox, G. D., **282**, p. 57.
Holmes, R. R., **252**, p. 55.
Howard, G., **159**, p. 44; **160**, p. 45; **269**, p. 56; **428**, p. 61.
Hughes, A., **266**, p. 56.
Hughes, E. R., **377**, p. 59.
Hunt, E. A., **153**, p. 44; **255**, p. 55.
Hunt, W. H., **64**, p. 18.
Hunter, C., A.R.A., **61**, p. 16.
Ireland, T., **86**, p. 21.
Jay, W. S., **12**, p. 9.
Jenkins, Miss B., **116**, p. 33.
Kelly, T., **388**, p. 60.
Kennedy, C. N., **114**, p. 32; **277**, p. 57.
La Thangue, H. H., **16**, p. 10; **154**, p. 43.

Lawson, Mrs. C., **244**, p. 54; **279**, p. 57.
Ledward, R. A., **411**, **424**, p. 61.
Lee, T. S., **406**, p. 61.
Legros, Prof. A., **71**, p. 18; **80**, p. 19; **183**, p. 48; **324–346**, p. 58; **396**, p. 60; **413**, **415**, p. 61.
Lehmann, R., **359–373**, p. 59.
Lemon, A., **97**, p. 27.
Lemon, Mrs., A., **389**, p. 60.
Lindner, M. P., **113**, p. 31.
Lindsay, Lady, **197**, p. 49; **235**, p. 54.
Linton, Sir J. D., P.R.I., **182**, **186**, p. 48.
Lorimer, J. H., **94**, p. 25.
Lucas, A., **36**, p. 14; **69**, p. 18; **181**, p. 48.
Lucas, B., **101**, p. 28.
Macallum, H., **106**, p. 30.
McCracken, Miss K., **280**, p. 57.
Maclaren, W., **395**, p. 60.
Maclean, T. N., **418**, p. 61.
McLachlan, T. H., **45**, p. 14; **191**, p. 49.
Marshall, J. F., **149**, p. 42; **249**, p. 55.
Medallists, Society of, **429**, p. 61.
Melville, A., **68**, p. 19.
Meo, G., **58**, p. 16; **203**, p. 50.
Merritt, Mrs., A. L., **44**, p. 14; **124**, p. 33.
Mesdag, H. W., **99**, p. 26.
Millais, E., **417**, p. 61.
Montalba, Miss C., **167**, p. 46; **237**, p. 53; **240**, p. 54.
Montalba, Miss H., **3**, p. 6.
Montalba, Miss H. S., **422**, p. 62.
Moore, H., A.R.A., **188**, p. 48.
Morani, A., **278**, p. 57.
Morris, W. B., **20**, p. 10; **212**, p. 50.
Moschelles, F., **190**, p. 49.
Muckley, L. F., **34**, p. 13; **390**, p. 60.
Mullins, E. R., **405**, p. 62; **409**, p. 22.
Murch, Mrs. A., **43**, p. 14; **85**, p. 23.
Murray, C. F., **47**, p. 16; **290**, p. 57.
Murray, D., **65**, p. 18; **125**, p. 36.
Naftel, Mrs. P. J., **199**, p. 50.
Naftel, Miss M., **152**, p. 43; **199**, p. 50.
Nettleship, J. T., **133**, p. 38; **139**, p. 40.
Norman, P., **170**, p. 46.
North, J. W., **28**, p. 12; **38**, p. 14; **206**, p. 50.
Orrock, J., **187**, p. 48.
Osborne, Miss E. M., **164**, p. 45; **211**, p. 50.
Ottewell, B. J., **259**, p. 55; **281**, p. 57.
Padgett, W., **95**, p. 25; **100**, p. 28; **238**, p. 54.
Parker, J., **176**, p. 46.
Parsons, A., **143**, p. 42; **169**, p. 46; **189**, p. 48.
Parton, E., **108**, p. 31.
Pegram, H. A., **431**, **432**, p. 61.
Peppercorn, A. D., **93**, p. 26.
Perugini, C. E., **49**, p. 16.
Perugini, K., **126**, p. 37; **225**, p. 52.
Phillott, Miss C., **218**, p. 51.
Pickering, Miss E., **168**, p. 46.
Poigndestre, C. H., **23**, p. 11.
Pollock, M., **250**, p. 55.
Poynter, E. J., R.A., **5**, p. 7; **205**, p. 50.
Reynolds-Stephens, W., **293**, p. 57.
Ricci, A., **285**, p. 57.
Richmond, W. B., A.R.A., **14**, p. 10; **74**, p. 19; **77**, p. 20; **144**, p. 42; **207**, p. 50.
Robertson, W. G., **355**, **374**, p. 59.
Robson, E. R., F.S.A., **347**, p. 59.
Rooke, T. M., **234**, p. 54; **264**, p. 56; **274**, p. 57.
Round, C. M., **84**, p. 22.
Ryland, H., **296**, p. 58.
Ryle, A. J., **150**, p. 43.
Sargent, J. J., **110**, p. 31.
Schmalz, H., **228**, p. 52.
Scott, J., **248**, p. 55.
Shannon, J. J., **29**, p. 12; **39**, p. 14; **117**, p. 34.
Sheihard, H. D., **194**, p. 49.
Singer, Miss M. A., **397**, p. 60.
Skipworth, F. M., **122**, p. 35.
Smith, W. A., **391**, p. 60.
Snell, J. H., **15**, p. 10.
Somerset, R. G., **31**, p. 12.
Sowden, J., **286**, p. 57.
Stanhope, R. S., **88**, p. 24.
Stillman, Miss L. R., **173**, p. 46; **185**, p. 48; **356**, **357**, p. 59.
Stillman, Mrs., **177**, p. 47.
Stokes, A., **91**, p. 22.
Stott, E., **180**, p. 47; **204**, p. 50; **221**, p. 51; **257**, p. 55.
Strudwick, J. M., **13**, p. 9.
Swan, J. M., **27**, p. 10.
Swan, Mrs. J. M., **18**, p. 10.
Swynnerton, J. W., **407**, p. 61.
Swynnerton, Mrs. A. L., **118**, p. 35; **148**, p. 42; **178**, p. 47.
Sykes, H., **245**, p. 54.
Tennant, Miss D., **241**, **243**, p. 54.
Thomas, J. H., **398**, p. 60; **427**, p. 61.
Tofano, E., **112**, p. 33.
Topham, F. W. W., **127**, p. 37; **137**, p. 39.
Tucker, F., **172**, p. 46.
Tyler, W., **430**, p. 61
Waite, E. W., **202**, p. 50.
Waite, R. T., **226**, p. 52.
Walker, J. W., **193**, p. 49; **222**, p. 51.
Walker, W. E., **217**, p. 51.
Walton, F., **131**, p. 38.
Ward, E. A., **26**, p. 12; **42**, p. 14; **76**, p. 19; **142**, **147**, p. 42.
Waterlow, E. A., **230**, p. 53.
Watson, H., **79**, p. 19.
Watts, G. F., R.A., **1**, p. 5; **2**, p. 6; **17**, p. 10; **33**, p. 13; **57**, p. 17; **162**, p. 45; **184**, p. 49; **403**, p. 61.
Weguelin, J. R., **102**, p. 28.
Whipple, J., **115**, p. 33.
Wilkinson, H., **62**, **72**, p. 18.
Williams, Mrs. E., **265**, p. 56; **276**, p. 57.
Wills, E., **11**, p. 8; **51**, p. 16.
Wills, W. G., **151**, p. 42.
Wimperis, E. M., **75**, p. 19.
Wirgman, T. B., **66**, p. 18; **253**, p. 55.
Wood, Miss E. S., **288**, p. 57.
Wyllie, C. W., **136**, p. 41.



The West Gallery is chiefly remarkable this year for the works of Mr. G. F. Watts, Mr. Alma-Tadema, and Mr. Richmond.

The first in order is a picture painted by Mr. Watts more than fifty years ago and exhibited in the Royal Academy in 1837.

No. 1. 36 × 28

No. 1. "*The Wounded Heron.*" G. F. WATTS, R.A.*

* *Mr. Watts's pictures in the New Gallery are reproduced from photographs by the Cameron Studio, 70 Mortimer Street, W.* (*See p.* xi.)

No. **2.** "*Fog off Corsica.*" G. F. WATTS, R.A.

No. 3. 30 X 20.

No. **3.** "*A Venetian Wall.*" MISS HILDA MONTALBA.

Fruit-sellers stationed by a wall, door half opened into an orchard with trees in blossom.

No. **4.** "*Portrait of Sir Joseph Hooker.*" PROFESSOR HERKOMER, A.R.A.

The learned and accomplished botanist and keeper of Kew Gardens, half-length, seated, with fur-lined coat.

No. **5.** "*A Roman Boat Race.*" E. J. POYNTER, R.A.

"Four ships from all the fleet picked out, will first the race begin with heavy oars."

Girl with fair hair, white transparent drapery, and coloured necklace; basket of cherries in her hand.

No. **6.** "*The Golden Glow of a Wintry Sun.*" A. HELCKÉ.

No. 5. 24 × 17.

No. 5. "*A Roman Boat Race.*" E. J. POYNTER, R.A.

In the centre of this wall is a group of Mr. Alma-Tadema's pictures; three portraits, and No. 8 (*sketched below*).

No. **7.** "*Portrait of Mrs. F. D. Millet.*" L. ALMA-TADEMA, R.A.

No. 8. 15 × 20.

No. **8.** "*A Favourite Poet.*" L. ALMA-TADEMA, R.A.

A girl in white on marble steps, reading from a scroll to another in pink, on a couch, with arms outstretched. Medallions of the nine Muses decorate the walls and form windows or lattices, through two of which are seen buildings in sunlight and intense blue sea. Costumes of pale pink and white.

(*An etching by L. Lowenstein will be published by Mr. L. H. Lefèvre.*)

No. **9.** "*Sisters.*" L. ALMA-TADEMA, R.A.

No. **10.** "*Portrait of Monsieur de Soria.*" L. ALMA-TADEMA, R.A.

No. **11.** "*A Pastoral—Isle of Wight.*" EDGAR WILLS.

No. **12.** { "*Far from the world's bewildering maze,*
To humbler scenes of calm content." } W. S. JAY.

Autumn woodland, with rich tints and stream reflecting.

No. **13.** "*The Ramparts of God's House.*" J. M. STRUDWICK.

A company of winged angelic maidens receiving mortals into paradise.

This picture, which is even more elaborate in details than "*Acrasia,*" last year, is intended to represent the realization by mortals of an ideal state of justice, purity and goodness, which each has probably formed for himself. The painter has shown a mortal man just arrived in the Fair City. His chains have dropped off and he stands free, but full of awe, in the presence of the Spirits of Truth. Another mortal (a woman) is ascending the rough and thorny road, holding the hand of a winged spirit, who having led her through all the tangles of the wicked world becomes (now that the City of Truth is reached) revealed to her for the first time.

The prevailing tones are pink, purple, blue, and old ivory.

No. 12. 40 × 62.

No. 12. { "*Far from the world's bewildering maze,*
To humbler scenes of calm content." } W. S. JAY.

No. 13. 24 × 34.

No. 13. "*The Ramparts of God's House.*" J. M. STRUDWICK.

No. **14.** "*Portrait of Lieut.-Colonel Bignold.*" W. B. RICHMOND, A.R.A.

No. **15.** "*Solitude.*" J. HERBERT SNELL.

No. **16.** "*A Study.*" H. H. LA THANGUE.

Girl in grey dress, seated in basket-chair; very green garden background.

No. **17.** "*The Sea Ghost.*" G. F. WATTS, R.A.

A ship of which only a shadowy outline is visible through mist.

[*Door.*]

No. **18.** "*Daffodils.*" MRS. J. M. SWAN.

No. **19.** "*A Summer Sabbath.*" MRS. ALMA-TADEMA.

Small interior; girl fallen asleep over an open book.

No. **20.** "*A Country Lane in France.*" W. BRIGHT MORRIS.

No. 21. 100 × 8c.

No. **21.** "*The Doom of Loki.*" J. D. BATTEN.

No. **21.** "*The Doom of Loki.*" J. D. BATTEN.

"Outcast from heaven, chained within the haunt
Of deathless terror, yet not utterly
Forsaken, for a hand is stretched to stay
The serpent's venom lest it fall on thee,
And eyes that look with love hell cannot daunt
Watch o'er thee whilst the ages pass away."

"Loki has wrought the death of Baldur, and has thwarted his return from the dead which Hela had promised if all the world should weep.

"Therefore the gods chased Loki and bound him to a rock with thongs of iron. Skadi has hung above his head a serpent so that its venom shall fall upon his face.

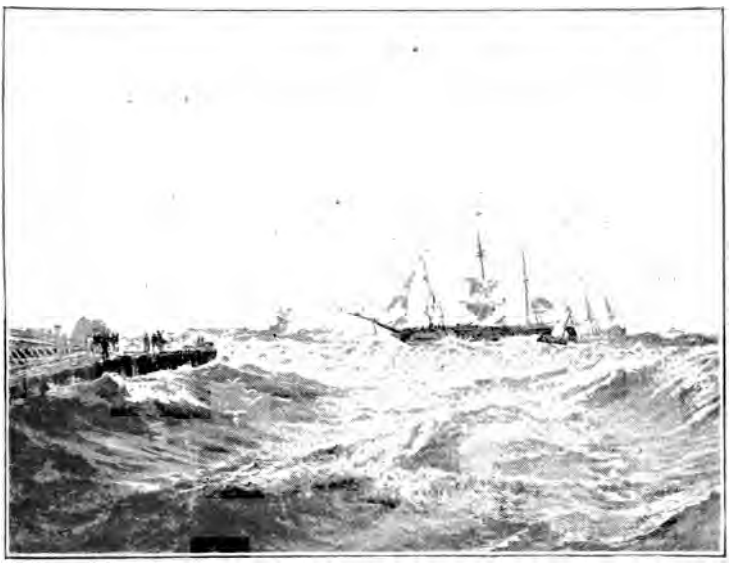
"But Loki's wife, Siguna, sits beside him and catches the venom in a cup. There will Loki lie till Ragnarok."

Next are three small pictures—

No. **22.** "*The Doge's Daughter.*" CLAUDIUS HARPER.

No. **23.** "*Albergo della Pace, Tivoli.*" C. H. POINGDESTRE.

No. **24.** "*Hero and Leander.*" WALTER DUNCAN.



No. 25. 40 × 54.

No. **25.** "*A Ship off Gorleston Harbour, taking a Pilot.*" E. HAYES, R.H.A.

No. **26.** "*Portrait of John Tenniel.*" E. A. WARD.

The famous designer of the cartoons in *Punch*, whose figure forms a sort of *remarque* in the corner. One of five small portraits by this artist. (*Sketched overleaf.*)

No. 26. 20 X 14.

No. **26.** "*Portrait of John Tenniel.*" E. A. WARD.

No. **27.** "*Polar Bears Swimming,*" through regions of ice. J. M. SWAN.

No. **28.** "*A Sweet Meadow in England.*" J. W. NORTH.

Spring landscape, edge of stream with green banks and trees. (See also No. 38, on the right.)

No. **29.** "*Portrait of Mrs. Sidgwick*" (presented to Newnham College). J. J. SHANNON.

No. **30.** "*The Harbour, Tenby.*" MISS ELLEN BOWYER.

No. **31.** "*The First Day of the Season.*" R. GAY SOMERSET.

No. **32.** "*Portrait of W. J. Dyer, Esq.*" C. E. HALLÉ.

Next is the central picture, a little winged boy with the lightest of lines, hovering over a rough sea. Note colour and movement.

No. **33.** "*Good Luck to your Fishing.*" G. F. WATTS, R.A.

No. **34.** "*Autumn.*" LEWIS F. MUCKLEY.

No. **35.** "*The Kane River, Glengariff.*" MISS M. A. BUTLER.

No. 34. 81 × 31.

No. 34. "*Autumn.*" L. F. MUCKLEY.

No. 33. 23 × 19.

No. 33. "*Good luck to your fishing.*" G. F. WATTS, R.A.

(*From a photgraph by the Cameron Studio.*)

No. **36.** "*A Summer Afternoon, Bursledon.*" ARTHUR LUCAS.

No. **37.** "*Portrait of E. R. Robson, Esq., F.S.A.;*" architect of the New Gallery. C. E. HALLÉ.

No. **38.** "'*When Wheat is Green*'—*A Startled Heron.*" J. W. NORTH.

No. **39.** "*Portrait of J. Wilson, Esq.*" J. J. SHANNON.

No. **40.** "*Adrift.*" C. NAPIER HEMY.

A deserted boat, with men in another about to take her in tow—rough sea. (*No sketch received.*)

No. 41. 17 × 34.

No. **41.** "*Evening.*" M. R. CORBETT.

No. **42.** "*Portrait of the Right Hon. J. Chamberlain, M.P.*" E. A. WARD.

Seated at a table, on which an orchid is conspicuous; morning costume, blue tie and the well-known family eye-glass.

No. **43.** "*By the Ligurian Sea.*" MRS. ARTHUR MURCH.

No. **44.** "*Portrait of Mrs. W. Holman Hunt.*" MRS. A. L. MERRITT.

No. **45.** "*A November Night in Wharfdale—The First Snow.*" T. HOPE MCLACHLAN.

No. **46.** "*Vates.*" C. E. HALLÉ.

An ancient prophetess or sorceress, with the magic glass of Fate and mystic cauldron. Sorceress in dark blue robe; younger woman in light, gold-embroidered dress.

No. 46. 63 × 48.

No. 46. "*Vates.*" C. E. HALLÉ.

"Seek not to fathom what is best unknown,
Nor lift with prying hand the veil of Fate."

No. **47.** "*Portrait of A. H. Barrington, Esq.*" C. F. MURRAY.

No **48.** "*A Path at the Coupée, Sark.*" EDGAR BARCLAY.

No. **49.** "*Katherine.*" C. E. PERUGINI.

A beautiful fair face, brown hair; maize-coloured dress.

No. **50.** "*The New Moon.*" A. K. BROWN.

No. 51. 18 × 30.

No. **51.** "*Guardians of the Flock.*" EDGAR WILLS.

No. **52.** "*Autumn;*" Yellow, russet, and dark green trees. E. H. FAHEY.

No. **53.** "*San Felice, Monte Circeo.*" MISS M. F. DRAGE.

No. **54.** "*Sharing his Crust.*" EDGAR BARCLAY.

A shepherd-boy throwing pieces of bread to fishes in a stream.

No. **55.** "*Portrait of C. Hubert Parry, Esq., Mus. Doc.*" H. G. HERKOMER.

No. **56.** "*Portrait of Lord Macnaughten.*" H. G. HERKOMER.

Next is one of Mr. Watts's finest works, both in design and colour; a picture painted some years ago.

No. **57.** "*Fata Morgana.*" G. F. WATTS, R.A.

The subject is from Ariosto's great poem of 'Orlando Innamorato,' and is the personification of Fortune or Opportunity:—

"Opportunity has a lock of hair on her forehead, by which alone she can be captured; she leads her captive across rock and stream, dale and desert, flowers and fields—for even thus is man's life the plaything of Fortune."

No. **58.** "*A Devonshire Farm-Yard.*" G. MEO.

No. **59.** "*Portrait of the Earl of Londesborough.*" H. G. HERKOMER.

No. **60.** "*A Waste Bit of Buckhurst Park, Sussex.*" R. BEAVIS.

No. **61.** "*Fair Mill on the Nake.*" COLIN HUNTER, A.R.A.

No. 57. 65 × 47.

No. 57. "*Fata Morgana.*" G. F. WATTS, R.A

(*From a photograph by the Cameron Studio.*)

C

No. **62.** "*Cattle and Gorse.*" HUGH WILKINSON.

No. **63.** "*The Tower of Babel.*" PHILIP BURNE-JONES.

No. 64. 19 × 15.

No. **64.** "*Sorrow:*" Bust of a Girl. W. HOLMAN HUNT.
Dark brown hair, loose light dress.

No. **65.** "*Eventide.*" DAVID MURRAY.
Landscape with rich tones of after-glow in sky: men fishing.

No. **66.** "*Portrait of Mrs. F. Wirgman.*" T. BLAKE WIRGMAN.

No. **67.** "*The Gate of Zoar.*" ALBERT GOODWIN.
"The sun was risen on the earth when Lot entered into Zoar. Then the Lord rained upon Sodom and Gomorrah brimstone and fire from the Lord out of heaven."
Large landscape, contrast of clouds, smoke, fire and deep blue sky.

No. **68.** "*Portrait of Mrs. Sanderson and Daughter.*" ARTHUR MELVILLE.

No. **69.** "*On the River Hamble;*" quiet evening effect. ARTHUR LUCAS.

No. **70.** "*Singing Children.*" MISS ISABEL DACRE.

No. **71.** "*A Path by a Wood in Burgundy.*" PROFESSOR LEGROS.
A row of large tree trunks near a wood, in grey mist.

No. **72.** "*Early Summer.*" HUGH WILKINSON.

No. **73.** "*Cockle Fishers.*" JAMES CHARLES.

No. 68. 60 × 70.

No. **68.** "*Portrait of Mrs. Sanderson and Daughter.*" ARTHUR MELVILLE.

No. **74.** "*Portrait of Mrs. Buxton.*" W. B. RICHMOND, A.R.A.
Seated; red velvet dress, dark hair.

No. **75.** "*A Rough Common.*" E. M. WIMPERIS.

In the centre of the wall are—

No. **76.** "*Mr. Edmund Routledge.*" E. A. WARD, and—

No. **77.** "*The Death of Ulysses.*" W. B. RICHMOND, A.R.A.
Figures in red and blue robes, sunset afterglow reflected on brass mouldings and on armour. (*Sketch, p.* 20.)

No. **78.** "*Portrait of Thomas Chilton, Esq.*"
PROF. HERKOMER, A.R.A.

No. **79.** "*The Mill in the Ravine.*" HOMER WATSON.

No. **80.** "*La Vallé Pauvre.*" PROFESSOR LEGROS.
Grey landscape; boulders and rain clouds.

No. **81.** "*Milking-Time.*" JAMES CHARLES.

No. **82.** "*Sheep Descending a Hill.*" MARK FISHER.

No. 77. 48 × 58.

No. 77. "*The Death of Ulysses.*" W. B. RICHMOND, A.R.A.

No. 83. 41 × 71.

No. 83. "*Early Moonrise.*" KEELEY HALSWELLE.

No. **83.** "*Early Moon-Rise.*" KEELEY HALSWELLE.

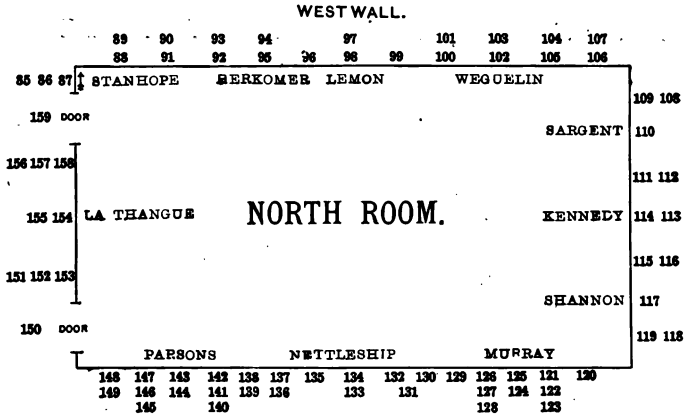
A cold sunset with effect of the rising moon on sky, clouds, and trees. (*Sketch, p.* 21.)

No. **84.** "*Moi-Même. Portrait of Mr. Edmund Yates.*" CECIL M. ROUND.

A life-like and characteristic portrait of this popular novelist and *littérateur*, seated at his writing table. Above is a bust of Voltaire.

No. 409.

No. **409.** "*Life's a Jest.*" E. R. MULLINS.



The prominent picture is Mr. Kennedy's "Neptune," at the head of the room, sketched on page 32. Commencing on the left of the doorway is—

No. **85.** "*Morning.*" A boy embracing his mother.
MRS. ARTHUR MURCH.

No. 86. 28 X 20.

No. **86.** "*A Berkshire Stream: November.*" THOMAS IRELAND.

No. **87.** "*Summer by the Sea, Dorsetshire.*" H. R. BLOOMER.

No. 88. 50 × 40.

No. **88.** "*In Memoriam.*" R. SPENCER STANHOPE

Girl holding a dead bird, seated near the old city walls by the Jews' burial-ground, in Florence, now in course of removal. Rose red skirt, blue bodice; autumnal tints.

No. **89.** "*The Lone Mill.*" JAMES E. GRACE.

No. **90.** "*In the Firelight.*" MISS HELEN CRIDLAND.

A little brother and sister, seated before a cottage fire, with the ruddy glow of the firelight reflected on their faces and limbs.

No. **91.** "*The Wet, West Wind.*" ADRIAN STOKES.

A bleak flat coast; strong wind off the sea, driving mist and clouds. Sheep amongst rank grass in the foreground. A good example of this painter.

No. 94. 54 × 39.

No. **94.** "*A Lullaby.*" J. H. LORIMER.

No. 95. 30 × 40.

No. **95.** "*The Narrow Way.*" W. PADGETT.

No. **92.** "*The Late Mrs. Craik, Authoress of 'John Halifax, Gentleman.'*" PROFESSOR HERKOMER, A.R.A.
Black velvet dress; white lace cap.

No. **93.** "*The Hay-field.*" A. D. PEPPERCORN.

No. **94.** "*A Lullaby.*" J. H. LORIMER. (*Sketch, p.* 25.)
Negress nurse in red dress and white cap; dark wood-work.

No. **95.** "*The Narrow Way.*" W. PADGETT. (*Sketch, p.* 25.)

No. **96.** "*Golden Hill, Essex.*" W. J. HENNESSY.
Children in a sunny meadow.

No. **97.** "*A Mid-day Bath.*" ARTHUR LEMON.
Strong sunlight on green waves and brown and white horses.

No. 98. 36 × 124.

No. **98.** "*Soon Ready.*" MRS. ALMA-TADEMA.
Little Dutch girl being dressed for church by a female attendant, from the rich resources of an open wardrobe. Her mother waits for her in the doorway, gloved, and with missal in hand.

No. **99.** "*Early Morning—Scheveningen.*" H. W. MESDAG.

No. 97. 64 × 116.

No. 97. "*A Mid-day Bath.*" ARTHUR LEMON.

No. 100. 30 X 40

No. **100.** "*The Morning of Life.*" W. PADGETT.

No. **101.** "*A Rift in the Gloom—Ogwen Valley, North Wales.*" BERNARD LUCAS.

No. **102.** "*The Gardens of Adonis.*" J. R. WEGUELIN.

"Before the feast of Adonis it was the custom of the Greeks to sow in shallow vessels the seeds of lettuce, endive, barley, &c. These grew up quickly, and having no roots soon withered away, and in consequence were considered as typifying the life and early death of Adonis. They were called '*Gardens of Adonis*,' and after being carried in procession were, together with a statuette of the god, committed to the sea on the last day of the ceremonies. This observance is described by Theocritus, Idyll XVI.

Light flowing robes of pink purple, green and pale lemon colour; one maiden carries rose wreaths for offerings.

No. **103.** "*The Lowlands of Holland.*" R. W. ALLAN.

No. **104.** "*Portrait of Mrs. Hardy.*" PROFESSOR HERKOMER, A.R.A.

No. **105.** "*The Signal.*" PHILIP H. CALDERON, R.A.
Moonlight. Girl on a height waving a signal.

No. **106.** "*Love at the Helm.*" HAMILTON MACALLUM.

(*Sketch, p.* 30.)

No. 102. 38 × 65.

No. **102.** "*The Gardens of Adonis.*" J. R. WEGUELIN.

No. 106. 37 × 69.

No. **106.** "*Love at the Helm.*" H. MACALLUM.

No. 107. 36 × 60.

No. **107.** "*The Golden Footprints of Departing Day.*" W. BALL.

No. **108.** "*Homeward Bound.*" ERNEST PARTON.
Sunset effect on a wet lane.

No. **109.** "*A Wet Day.*" R. BEAVIS.

Sheep on a country road, and a woman trudging through the rain under a red umbrella.

No. **110.** "*Miss Ellen Terry as Lady Macbeth.*" J. J. SARGENT.

Life-size, standing with arms raised above her head holding the crown; long plaits of red hair and ribbon falling to the knees. The costume consists of a beetle's wing under dress with long hanging sleeves lined with bright green, and a gold girdle; peacock's wing blue against dark blue background. One of the dresses in the "Lyceum" reproduction of Macbeth, designed by Mrs. Comyns Carr. (*No sketch by desire of artist.*)

No. 113. 25 × 50.

No. **113.** "*Harbour Lights.*" M. P. LINDNER.

No. 114. 60 × 96.

No. 114. "*Neptune.*" C. N. KENNEDY.

No. **111.** "*Brookside Meadows, Hampshire.*" MARK FISHER.

No. **112.** "*Muriel, daughter of the Hon. A. Saumarez.*" E. TOFANO.

No. **113.** "*Harbour Lights.*" M. P. LINDNER.
Distant view of Portsmouth; sunset. (*Sketch, p.* 31.)

No. **114.** "*Neptune.*" C. N. KENNEDY.

> "Have ye beheld the young god of the seas,
> My dispossessor? . . .
> . . . . foam'd along—
> By noble winged creatures he hath made?"—KEATS, *Hyperion.*

"Neptune bestriding a sea monster, with Amphitrite by his side, is represented as the 'Young God of the Seas,' the dispossessor of Oceanus, the Titan, who has resigned his empire, overcome by the youth and power of the younger god."

Deep green sea, white foam, golden hair.

No. **115.** "*The Mid-day Rest.*" J. WHIPPLE.

No. **116.** "*A Sunbeam in the Shade.*"
MISS BLANCHE JENKINS.

No. 124. 47 × 34.

No. **124.** "*The Pursuit of Happiness.*" MRS. A. L. MERRITT.

No. 117. 93 × 39.

No. 117. "*Portrait of Miss Jean Graham.*" J. J. SHANNON.

No. **117.** "*Portrait of Miss Jean Graham.*" J. J. SHANNON.

No. **118.** "*The Story of a Princess.*" MRS. A. L. SWYNNERTON.

No. 129. 77 × 42.

No. **129.** "*Mrs. Harold Roller and Joyce Collier.* HON. JOHN COLLIER.

No. **119.** "*The Rectory Garden—Spring.*" IVYSTAN HETHERINGTON.

No. **120.** "*Portrait of Mrs. Robert Arbuthnot.*" SIR ARTHUR CLAY, BART.

No. **121.** "*Katie's Rabbits.*" JAMES CHARLES.

No. **122.** "*Katie.*" F. M. SKIPWORTH.

No. **123.** "*Portrait of Mrs. Outram Tristram.*" MRS. K. G. HASTINGS.

No. **124.** "*The Pursuit of Happiness.*" MRS. A. L. MERRITT. (*Sketch, p.* 33.)

No. **125.** "*Willows.*" DAVID MURRAY. (*Sketch overleaf.*)

No. 125. 40 X 60.

No. **125.** "*Willows.*" DAVID MURRAY.

No. **126.** "*A Butterfly Queen.*" KATE PERUGINI.

A little flying figure, with opal wings, and garland of roses; butterflies in the air.

No. **127.** "*Margaret, daughter of H. M. Bompas, Esq.*" F. W. W. TOPHAM.

No. **128.** "*Monichella.*" LOUISA STARR CANZIANI.

"Sweet love!
I was as vague as solitary dove,
Nor knew that nests were built."

No. **129.** "*Portraits of Mrs. Harold Roller and Joyce Collier.*" HON. JOHN COLLIER. (*Sketch, p.* 35.)

Life-size portraits; pale salmon-coloured dress, blue cushion; child in white.

No. 130. 31 × 22.

No. **130.** "*G. F. Watts, Esq., R.A., at work on his colossal statue, called 'Vital Energy.'*" PHILIP BURNE-JONES.

The artist is represented in red skull-cap and long blouse, standing on a moveable platform, adding touches to his great work.

No. **131.** "*In the Last Harbour.*" FRANK WALTON.
Upright landscape; old boats in the long grass.

No. **132.** "*Portrait of J. D. Llewelyn, Esq.*" W. CARTER.

No. 133. 64 × 109.

No. **133.** "*In the Uttermost Parts of the Sea.*"
J. T. NETTLESHIP.

Polar bear among the wreckage of the good ship "Victory," amid huge blue blocks of Arctic ice, crimsoned with the reflection of the Aurora Borealis above. Note the gloved human hand.

No. 134. 26 × 64.

No. **134.** "*A Morning in May, Isle of Wight;*" a low-toned landscape. G. H. BOUGHTON, A.R.A.

No. 137. 31 X 22.

No. 137. "*Santa Maria Maggiore in Bergamo.*" F. W. W. TOPHAM.

No. 135. "*Portrait of Mrs. J. D. Llewellyn.*" W. CARTER.

No. **136.** "*The Tidal Lock.*" C. W. WYLLIE.

No. **137.** "*Santa Maria Maggiore in Bergamo.*" F. W. W. TOPHAM.

Priest passing in at the church porch: nun bargaining with a flower-girl. (*Sketch, p.* 39.)

No. 138. 55 × 28.

No. **138.** "*Virginia de Monti, Giergio Perugio.*" G. COSTA.
A girl in green dress, with a basket of green foliage on her head.

No. **139.** "*Narcissus.*" J. T. NETTLESHIP.
A tiger looking at his face in a stream.

No. **140.** "*An Evening Star.*" ALFRED EAST.

No. **141.** "*A Secret.*" W. E. F. BRITTEN.
Small picture, girl in blue in a wood, spade in hand.

No. 136. 50 × 40.

No. **136.** "*The Tidal Lock.*" C. W. WYLLIE.

No. 141. 16 × 11.

No. **141.** "*A Secret.*" W. E. F. BRITTEN.

No. 142. 19 × 26.

No. **142.** "*Portrait of Hannah, Daughter of W. S. Caine, Esq., M.P.*," blue satin; blue china. E. A. WARD.

No. **143.** "*A Backwater.*" ALFRED PARSONS.

Willows by a stream, pink flowers; sunset behind trees and cottages.

No. **144.** "*Portrait of Mrs. R. C. Tebb.*" W. B. RICHMOND, A.R.A.

No. **145.** "*Moon Rising after a Hot Day.*" T. C. FARRER.

No. **146.** "*Portrait of W. T. Scarth, Esq.*" HEYWOOD HARDY.

No. **147.** "*Portrait of Eugene de la Penha, Esq.*" E. A. WARD.

No. **148.** "*Portrait of Miss Louisa Wilkinson.*" MRS. A. L. SWYNNERTON.

An upright picture; girl in simple red dress, holding in her hands an illuminated missal; wild hyacinths at her feet.

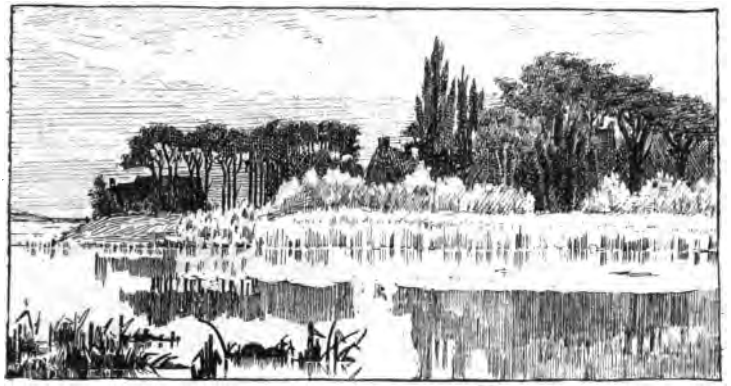
No. **149.** "*By Autumn Strewn.*" J. FITZ MARSHALL.

On the South Wall are several remarkable small landscapes, and in the centre, a life-size portrait, seated, of a lady, by Mr. La Thangue.

No. **150.** "*An Autumn Evening.*" A. J. RYLE.

No. **151.** "*Portrait of the Artist,*" smoking a short pipe. W. G. WILLS.

Mr. Wills is better known as a dramatist than as an artist.

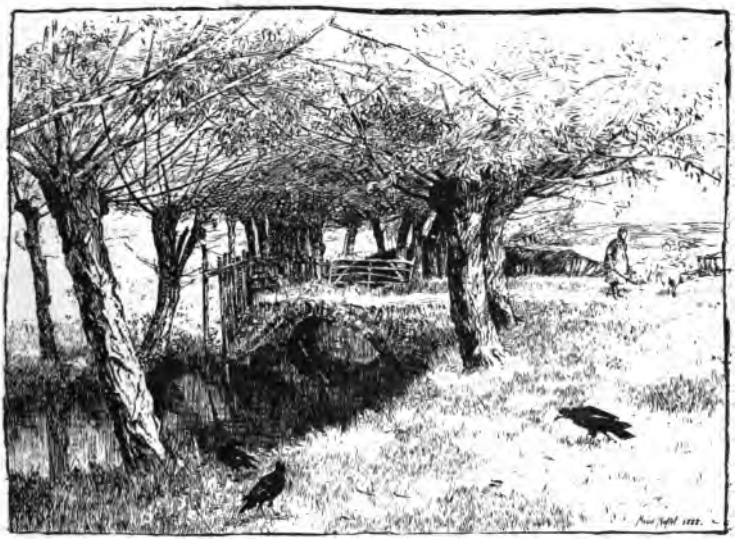


No. 150. 28 × 54.

No. **150.** "*An Autumn Evening.*" A. J. RYLE.

No. **152.** "*A Willowy Stream.*" MISS MAUD NAFTEL.

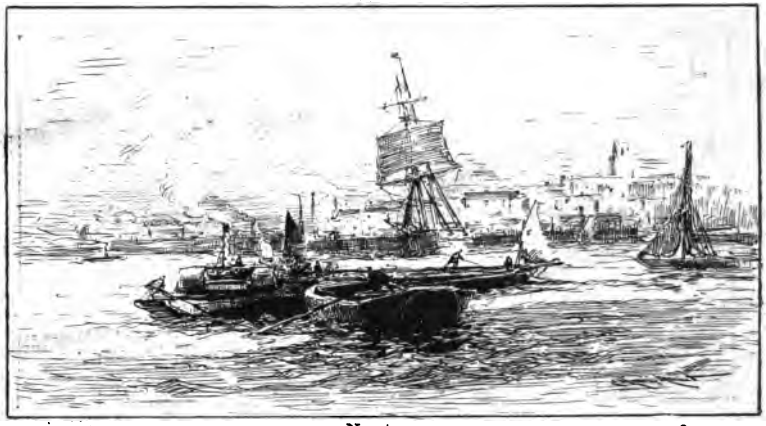
No. **153.** "*Flood-time, Limehouse.*" E. AUBREY HUNT.
(*Sketch, p.* 44.)



No. 152. 20 × 30.

No. **152.** "*A Willowy Stream.*" MISS MAUD NAFTEL.

No. **154.** "*Portrait of Mrs. Tom Mitchell*" (studied by lamp-light in the drawing-room at "The Park," Eccleshill).
H. H. LA THANGUE.



No. 153. 18 × 32.

No. **153.** "*Flood-time, Limehouse.*" E. AUBREY HUNT.

No. **155.** "*The Land of Windmills.*" T. C. FARRER.

No. **156.** "*Portrait of Frederick Wigan, Esq.*" SIR ARTHUR CLAY, BART.

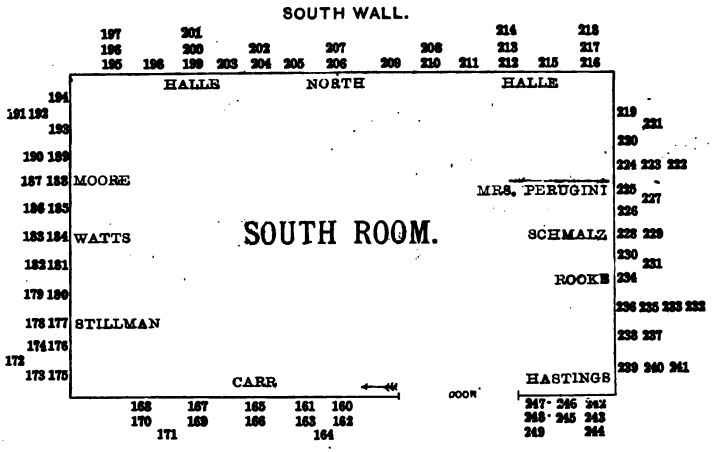
No. 155. 24 × 36.

No. **155.** "*The Land of Windmills.*" T. C. FARRER.

No. **157.** "*A Norfolk Farm.*" G. E. COOK.

No. **158.** "*Where birchen boughs with hazels mingle.*" JAMES E. GRACE.

No. **159.** "*The Mountain of the Tombs, Thebes.*" GEORGE HOWARD.



Commencing on the left of the doorway—

No. **160.** "*The Nile at Luxor.*" GEORGE HOWARD.

No. **161.** "*The River—with still sleek tide.*" MISS F. W. CURREY.

No. **162.** "*Sant' Agnese, Mentone.*" G. F. WATTS, R.A.
A small landscape study.

No. **163.** "*Night in the Highlands.*" ALFRED EAST.

No. 164. 20 X 40.

No. **164.** "*Moonrise over the Atlas Mountains, Algiers.*"
MISS E. M. OSBORNE.

No. 165. 42 × 60.

No. **165.** "*Mackerel in the Bay.*" DAVID CARR.
Pink sunset on calm sea and sails of the fishing boats.

No. **166.** "*Portrait of H. D. Traill, Esq., D.C.L.*"
SYDNEY P. HALL.

No. **167.** "*Flagstaff before St. Mark's, Venice.*"
MISS CLARA MONTALBA.

No. **168.** "*Love, the Misleader.*" MISS EVELYN PICKERING.
Girl blindfolded. Cupid piping to her on reeds.

No. **169.** "*In June.*" ALFRED PARSONS.
A party of haymakers in a field.

No. **170.** "*Shadows and Sunlight, St. Ives.*" PHILIP NORMAN.

No. **171.** "*Birnam Moor, Perthshire.*" SIDNEY R. CADOGAN.

No. **172.** "*The Silver Strand, Loch Maree, Rossshire.*"
F. TUCKER.

No. **173.** "*Monte Circeo.*" MISS LISA R. STILLMAN.

No. **174.** "*Afternoon in Italy.*" M. R. CORBETT.

No. **175.** "*The Abbot's Barn.*" J. W. BECK.

No. **176.** "*Jersey, from Sark.*" JOHN PARKER.

No. 177. 30 × 40.

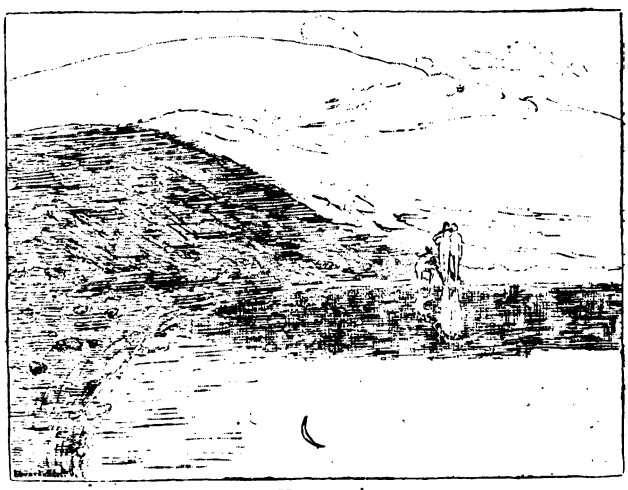
No. **177.** . . . . MRS. STILLMAN.

"When January came and the cold was greatest, everything being covered with snow and ice, the magician turned a meadow near the city into a most beautiful garden full of flowers and fruit of every kind. Messer Ansaldo, seeing this, had some gathered to present to his lady, inviting her to see the garden she had asked for, and reminding her of the promise she had made. Madonna Dianora wondering at the flowers and fruit, went with other ladies to visit Messer Ansaldo in his garden."

From the fifth story of the tenth day of Boccaccio's Decameron. Apple-trees in blossom, flowers and fruit borne by attendant boys.

No. **178.** "*Dorothy and Gwendolen.*" MRS. A. L. SWYNNERTON.

No. **179.** "*The Skipping-rope.*" MISS E. A. ARMSTRONG.



No. 180. 24 × 36.

No. **180.** "*Nature's Mirror.*" EDWARD STOTT.

No. **180.** "*Nature's Mirror.*" EDWARD STOTT.

Three female figures by the margin of a lake. Delicate tones of green and pink. (*Sketch, p.* 47.)

No. **181.** "*San Giovanni, Lago di Como.*" ARTHUR LUCAS.

No. **182.** "*Sophia.*" SIR JAMES D. LINTON, P.R.I.

No. **183.** "*Figure of a Greek Actor.*" PROFESSOR LEGROS.

Design for decoration of a theatre; monochrome.

No. 184. 26 × 21.

No. **184.** "*The Wife of Plutus.*" G. F. WATTS, R.A.

In slothful sleep; one hand grasping her jewels.

(*From a photograph by the Cameron Studio.*)

No. **185.** "*Monte Circeo.*" MISS LISA R. STILLMAN.

No. **186.** "*Dorothy.*" SIR JAMES D. LINTON, P.R.I.

No. **187.** "*Spate at Aysgarth Force, Yorkshire.*" JAMES ORROCK.

No. **188.** "*In Sight of Sark.*" HENRY MOORE, A.R.A.

A deep blue summer sea, and sky flecked with cirrus clouds. The island lying in sunlight. (*No sketch received.*)

No. **189.** "*On Mendip.*" ALFRED PARSONS.

Children gathering daffodils; cottages and church in distance.

No. **190.** "*Portrait of Sir George Grove,*" Director of the Royal College of Music. FELIX MOSCHELES.

No. **191.** "*In Winter.*" T. HOPE MCLACHLAN.

No. **192.** "*Campagna Romana, near Acqua Acetosa.*" G. COSTA.

No. **193.** "*By the Shimmering Sea.*" J. W. WALKER.

No. **194.** "*In a Country House.*" HENRY D. SHEPARD.
The table laid for dinner and adorned with flowers.

No. 198. 56 × 21.
No. **198.** "*The Lure.*"
C. E. HALLÉ.

No. 215. 56 × 21.
No. **215.** "*In Ambush.*"
C. E. HALLÉ.

No. **195.** "*A London Garden.*" HENRY FORD.

No. **196.** "*A Rocky Shore.*" W. BISCOMBE GARDNER.

No. **197.** "*The Sound of the Sea.*" LADY LINDSAY.

No. **198.** "*The Lure.*" C. E. HALLÉ.
A siren playing a lute, and luring her victims.

No. **199.** "*A Silvery Day.*" MRS. NAFTEL.

No. **200.** "*New Pool, Malvern.*" EDWARD ARCHER.

No. **201.** "*The Penha Cintra.*" TRISTRAM ELLIS.

No. 202. 40 × 60.

No. **202.** "*The Year smiles as it draws near its close.*" EDWARD W. WAITE.

No. **203.** "*The Old Mill.*" GAETANO MEO.

No. **204.** "*Through a Stubble Field.*" EDWARD STOTT.
A flock of geese driven by a boy.

No. **205.** "*Music, Heavenly Maid.*" E. J. POYNTER, R.A.
Head of girl in red robe, crowned with laurel, holding violin.

No. **206.** "*Winter Passing Away.*" J. W. NORTH.

No. **207.** "*Countess Grosvenor.*" W. B. RICHMOND, A.R.A.
White dress, with green mantle and pearl necklace.

No. **208.** "*Gay Morning.*" ALFRED EAST.

No. **209.** "*Lord Rayleigh at Work in his Laboratory, Terling Plac"e.* PHILIP BURNE-JONES.

No. **210.** "*Rowing Home.*" C. NAPIER HEMY.

No. **211.** "*Horsted Dyke, Norfolk.*" MISS E. M. OSBORNE.

No. **212.** "*At Coucy le Château, France.*" W. BRIGHT MORRIS.

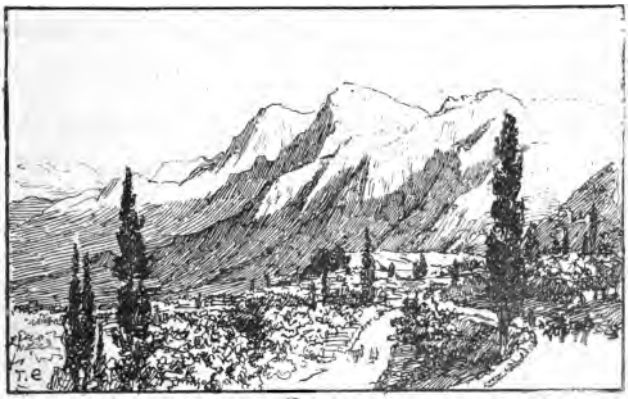
No. **213.** "*Invernauld, Sutherland.* FRANK DILLON.

No. **214.** "*A Moorland Highway, Dartmoor, S. Devon.*" J. H. DRAGE.

No. **215.** "*In Ambush.*" C. E. HALLÉ.
Delicate flesh tones against pale tree trunks and grass. (*Sk., p.* 49.)

No. **216.** "*The Village Cross.*" J. W. BECK.

No. **217.** "*The Close of Day, Morte Point.*" W. EYRE WALKER.



No. 220. 20 × 30.

No. **220.** "*Broussa at the foot of Olympus.*" TRISTRAM ELLIS.

No. **218.** "*Portrait of Mrs. Jeffcock.*" MISS C. PHILLOTT.

No. **219.** "*Portrait of Mrs. Benson.*" PHILIP BURNE-JONES.

No. **220.** "*Broussa at the Foot of Olympus.*" TRISTRAM ELLIS.

No. 221. 36 × 52.

No. **221.** "*The Sheep Pool.*" EDWARD STOTT.

No. **222.** "*Fell Bay, Close to Gower.*" J. W. WALKER.

No. **223.** "*A Turkish Flitting.*" TRISTRAM ELLIS.

No. **224.** "*The Woods at the Foot of Monte Circeo.*" MISS M. F. DRAGE.

No. **225.** "*Guy Colin, Son of Sir Guy Campbell, Bart.*" KATE PERUGINI.
Half-length of boy in white dress and pink tie, with sword.

No. **226.** "*Out Nutting;*" a party of children and girls. R. THORNE WAITE.

No. **227.** "*The Old Grey Steps.*" C. NAPIER HEMY.
Fishermen landing fish from boat; woman waiting on steps.

No. 228. 64 × 32.

No. **228.** "*The King's Daughter.*" HERBERT SCHMALZ.

"The King's daughter is all glorious within; her clothing is of wrought gold."—*Psalm* xlv.

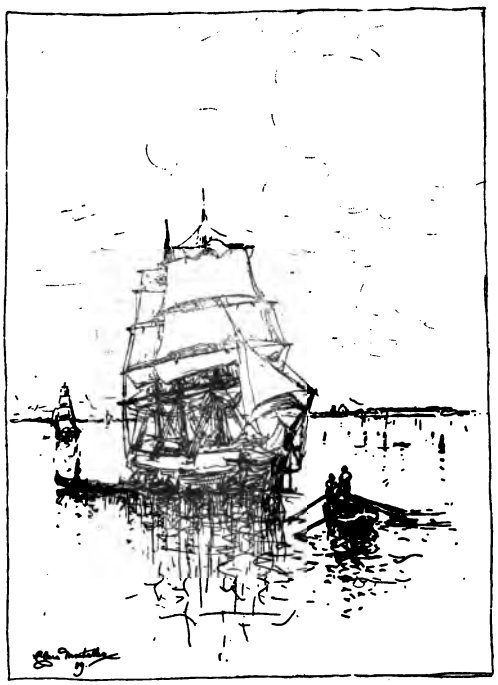
The princess in gorgeous raiment; a dress of gold with deep orange scarf and pendant pearls from head-dress. She bears a cithern in her right hand and a branch of lilies in her left; her maidens follow playing on various instruments.

No. **229.** "*Backwater on the Ouse near Bedford.*"
A. F. W. HAYWARD.

No. 230. 18 × 36.

No. **230.** "*A Swim with the Curagh, Connemara.*"
E. A. WATERLOW.

No. **231.** "*Autumn Glow.*" JOHN FULLWOOD.



No. 237. 36 × 24.

No **237.** "*Coming into Port, Venice.*" MISS CLARA MONTALBA.

No. **232.** "*The Vatican.*" CHARLES EARLE.

No. **233.** "*Alma Parens Virum.*" G. COSTA.

No. **234.** "*Italian Girl.*" T. M. ROOKE.

No. **235.** "*Field and Garden.*" LADY LINDSAY.

No. **236.** "*A Dorsetshire Farm-House.*" M. R. CORBETT.

No. **237.** "*Coming into Port, Venice.*" MISS CLARA MONTALBA.

No. **238.** "*Dies Iræ.*" WILLIAM PADGETT.

A broken roadside crucifix; stormy red sunset over sand and shallow water.

No. **239.** "*The Valley of the Nightingales.*" EUGENE BENSON.

No. 241. 26 × 20.
No. **241.** "*Rival Suppliants.*"
MISS D. TENNANT.

No. 246. 57 × 30.
No. **246.** "*Cassandra.*"
MRS. K. G. HASTINGS.

No. **240.** "*Ramsgate Harbour.* MISS CLARA MONTALBA.

No. **241.** "*Rival Suppliants.*" MISS DOROTHY TENNANT.

No. **242.** "*Sandwich.*" NEWTON BENETT.

No. **243.** "*Reading for Honours.*" MISS DOROTHY TENNANT.

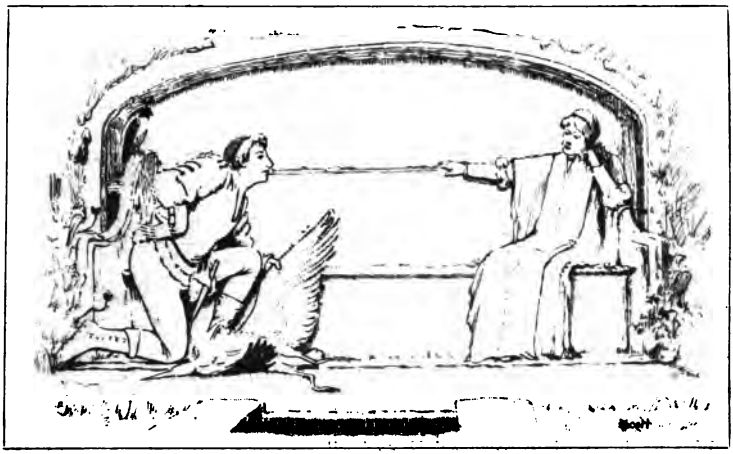
No. **244.** "*Roses and Lilies.*" MRS. CECIL LAWSON.

No. **245.** "*A Sussex Pastoral.*" HENRY SYKES.

No. **246.** "*Cassandra.*" MRS. K. G. HASTINGS.

Life size; dark hair, pale red robe.

No. **247.** "*A Fisherman's Harbour.*" C. NAPIER HEMY.



No. 248. 12 X 20.

No. **248.** "*The Falconer.*" JOHN SCOTT.

No. **249.** "*Cherry Blossom.*" J. FITZ MARSHALL.

---

*THE BALCONY.**

No. **250.** "*A Misty Evening—New Forest.*" M. POLLOCK.

No. **251.** "*Le Chêne Vert.*" MRS. SAVILE CLARKE.

No. **252.** "*Eton from Windsor Castle;*" Storm rolling up, April 10, 1889. R. R. HOLMES.

No. **253.** "*Love is Lord of You and Me.*" T. B. WIRGMAN.

No. **254.** "*Rebecca.*" WALTER DUNCAN.

No. **255.** "*Low Tide, Honfleur.*" E. AUBREY HUNT.

No. **256.** "*Reverie.*" W. E. F. BRITTEN.

No. **257.** "*Snow on the Hills.*" EDWARD STOTT.

No. **258.** "*Thursday Market in the Great Soko, Tangiers.*" A. B. DONALDSON.

No. **259.** "*O'er Moor and Fen.*" B. J. OTTEWELL.

No. **260.** "*Portrait of Basil Ionides.*" PHILIP BURNE-JONES.

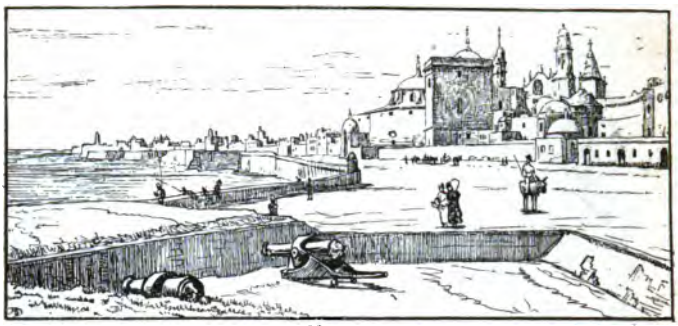
No. **261.** "*Fish Market, Hungary.*" LEWIS EBNER.

No. **262.** "*Cadiz.*" A. B. DONALDSON. (*Sketched overleaf.*)

No. **263.** "*A Hazy Morning.*" HERBERT DALZIEL.

---

* *The Staircases on the South side of the Central Hall lead to the Balcony.*



No. 262. 14 × 30.

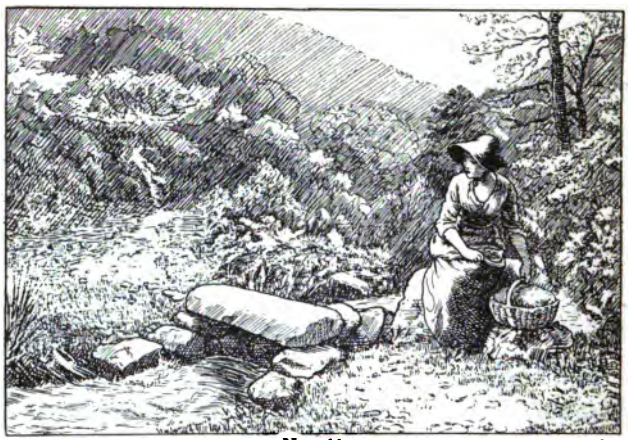
No. **262.** "*Cadiz.*" A. B. DONALDSON.

No. **264.** "*A Quartett—Portraits.*" T. M. ROOKE.

No. **265.** "*A tangle of Poppies.*" MRS. EMILY WILLIAMS.

No. **266.** "*The Footstep.*" A HUGHES.

No. **267.** "*The Mokattam Hills, from the Cemetery of Kaid Bey, Cairo.*" FRANK DILLON.



No. 266. 19 × 23.

No. **266.** "*The Footstep.*" A. HUGHES.

No. **268.** "*A Bank of Flowers, Norway.*" MISS BAILWARD.

No. **269.** "*After-glow on the Temple of Ammon, Luxor.*" GEORGE HOWARD.

No. **270.** "*Captain W. de W. Abney, R.E., C.B., F.R.S.*" A. S. COPE.

No. **271.** "*In a Sculptor's Studio.*" ALFRED HARTLEY.

No. **272.** "*Portrait of S. Fisher, Esq.*" S. MELTON FISHER.

No. **273.** "*Still Evening.*" MISS ANNA M. GRACE.

No. **274.** "*Labourers in the Vineyard.*" T. M. ROOKE.

No. **275.** "*The Yeni Djami, Constantinople.*" TRISTRAM ELLIS.

No. **276.** "*Study of an old Greenhouse.*" MRS. EMILY WILLIAMS.

No. **277.** "*In a Coign of the Cliff.*" MRS. C. N. KENNEDY.

No. **278.** "*Haymaking on the Pontine Marshes.*" A. MORANI.

No. **279.** "*Narcissi.*" MRS. CECIL LAWSON.

No. **280.** "*In the Eashing Valley.*"
MISS KATHERINE McCRACKEN.

No. **281.** "*Thro' the Wood.*" B. J. OTTEWELL.

No. **282.** "*The Royal Mausoleum, Frogmore, the burial-place of the late Prince Consort.*" G. D. HISCOX.
(*Exhibited by Royal permission.*)

No. **283.** "*A Calm.*" MRS. VAL BROMLEY.

No. **284.** "*On the Rance.*" MRS. SAVILE CLARKE.

No. **285.** "*The Almond Harvest.*" ALFRED RICCI.

No. **286.** "*Grandmother.*" J. SOWDEN.

No. **287.** "*Uninvited.*" G. BARNARD.

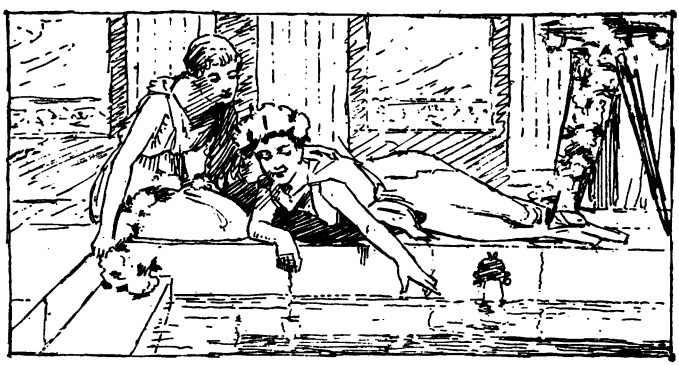
No. **288.** "*The Duck Pond.*" MISS E. STEWART WOOD.

No. **289.** "*Evening, Ryde.*" MISS C. J. ATKINS.

No. **290.** "*Portrait of a Lady.*" C. FAIRFAX MURRAY.

No. **291.** "*Early in October, near Poole.*" H. R. BLOOMER.

No. **292.** "*Golden Hair.*" MISS HELEN H. HATTON.



No. 293. 11 × 21.

No. **293.** "*An Intruder in the Bath.*" W. REYNOLDS STEPHENS.

No. **294**. "*Miss Ellen Terry as Lady Macbeth.*" MRS. K. G. HASTINGS.

No. **295**. "*A Bed of Lilies.*" MISS E. M. CHETTLE.

No. **296**. "*The Beautiful Pilgrim.*" HENRY RYLAND.

The following are studies, chiefly in pencil, by E. BURNE-JONES, A.R.A. (Nos. 297–323)—**297**, "*Study of Head for Queen in 'Avalon;'*" **298**, "*Study of Head for Queen in 'Avalon;'*" **299**, "*Study for 'Avalon;'*" **300**, "*Study of Figure for 'Avalon;'*" **301**, "*Study of Head for Picture of 'Avalon;'*" **302**, "*Study of Head for Queen in 'Avalon;'*" **303**, "*Study of Heads for Picture of 'Avalon;'*" **304**, "*Study of Head for Picture of 'Avalon;'*" **305**, "*Study of Head for Queen in 'Avalon;'*" **306**, "*Studies of Drapery for Picture of Avalon;*" **307**, "*Study of Armed Women for Picture of 'Avalon;'*" **308**, "*Studies of Drapery for Picture of 'Avalon;'*" **309**, "*Study of Head;*" **310**, "*Studies of Drapery for Picture of 'Avalon;'*" **311**, "*Study of Head for Picture of "Avalon;'*" **312**, "*Study of Figure for Picture of 'Avalon;'*" **313**, "*Study of Heads;*" **314**, "*Study of Head, for Picture of 'Danae;'*" **315**, "*Study of Head for Picture of 'Avalon;'*" **316**, "*Study of Head of Fortune in Picture 'Wheel of Fortune;'*" **317**, "*Study of Head for Picture of 'Fortune's Wheel.'*"

Next is a decorative study in blue, of a girl, nearly life-size, standing, with flowers.

No. **318**. "*Flora.*" E. BURNE-JONES, A.R.A.

319, "*Study of Mermaid for Picture 'Depths of the Sea;'*" **320**, "*Study of Head;*" **321**, "*Two Studies of Heads of Angels for Picture of the 'Morning of the Resurrection;'*" **322**, "*Two Studies of Heads;*" **323**, "*Study of Angels for Picture of the 'Morning of the Resurrection.'*"

Silverpoint studies by A. LEGROS, Slade Professor at University College, London (Nos. 324–346):—**324**, "*Portrait of Mr. L. A. Legros;*" **325**, "*Study of a Female Head;*" **326**, "*Study of Nude Figure;*" **327**, "*Portrait of Mr. F. G. Stephens;*" **328**, "*Study of a Figure from Michael Angelo;*" **329**, "*Portrait of Mr. P. Claitte;*" **330**, "*Portrait of Mr. Kotaro Sakurai;*" **331**, "*Portrait of Mr. C. E. Hallé;*" **332**, "*Study of Nude Figure;*" **333**, "*Portrait of Miss Legros;*" **334**, "*Portrait of Mr. L. B. Goold;*" **335**, "*Portrait of Miss Amy Legros;*" **336**, "*Portrait of Dr. J. L. Williams;*" **337**, "*Portrait of Mr. W. H. Thompson;*" **338**, "*Portrait of Mr. C. Holroyd;*" **339**, "*Frieze for Decoration of Theatre;*" **340**, "*Part of Balcony, Design for Decoration of Theatre;*" **341**, "*Study of a Female Head;*" **342**, "*Portrait of the Hon. C. W. Freemantle, C.B;*" **343**, "*Frieze for Decoration of Theatre;*" **344**, "*Caryatid:*" Design for Decoration of Theatre. **345**, "*Portrait of Colonel Goff;*" **346**, "*Part of a Balcony-Design for Decoration of Theatre.*"

No. **347.** "*The Library and Reading-Room—People's Palace.*" E. R. ROBSON, F.S.A.

No. **348.** "*Elm Trees;*" Pencil Drawing. M. R. CORBETT.

No. **349.** "*Bay Trees.*" M. R. CORBETT.

No. **350.** "*Study for a Dedication to Bacchus.*" L. ALMA-TADEMA, R.A.

No. **351.** "*Cypresses at the Villa d'Este, Tivoli.*" M. R. CORBETT.

No. **352.** "*Cypresses.*" M. R. CORBETT.

No. **353.** "*Pomegranate.*" M. R. CORBETT.

No. **354.** "*Portrait of Miss Rogers.*" LOCKHART BOGLE.

No. **355.** "*Portrait of Madame Sarah Bernhardt.*" W. GRAHAM ROBERTSON.

No. **356.** "*Portrait of Mrs. Gordon;*" pastel. MISS LISA R. STILLMAN.

No. **357.** "*A Portrait;*" pastel. MISS LISA R. STILLMAN.

No. **358.** "*Portrait of Miss Florence Letts.*" LOCKHART BOGLE.

Nos. **359–373** are Portrait Studies by RUDOLF LEHMANN.—**359**, "*Madame Lehmann, the Artist's Mother;*" **360**, "*Monsieur Gérome*, 1870;" **361**, "*The Late Charles Dickens*, 1861;" **362**, "*Everett Millais*, 1868;" **363**, "*Dr. L. Pasteur*, 1884;" **364**, "*The Late B. W. Procter (Barry Cornwall)*, 1869;" **365**, "*G. F. Watts, Esq., R.A.*, 1868;" **366**, "*The late G. H. Lewes*, 1867;" **367**, "*G. Verdi*, 1884;" **368**, "*Dr. Joseph Joachim*, 1851;" **369**, "*The late Monsieur Lamartine*, 1858;" **370**, "*H.R.H. the Prince of Wales*, 1862;" **371**, "*The late Emperor Frederick of Germany*, 1854;" **372**, "*The late Lord Houghton*, 1871;" **373**, *The late Charles Reade*, 1869."

No. **374.** "*Greensleeves was my Heart of Gold.*" W. G. ROBERTSON.

No. **375.** "*Portrait of Mora, Daughter of Mr. P. C. Ilbert.*" LOCKHART BOGLE.

No. **376.** "*A Farmhouse in Surrey.*" MAJOR-GENERAL J. F. D. DONNELLY, C.B., R.E.

No. **377.** "*Blondel.*" E. R. HUGHES.

Nos. **378–383** are Pen and Ink Drawings by GEORGE DU MAURIER.—**378**, "*Oh! what a Surprise!*" **379**, "*The Festive Season;*" **380**, "*Happy Thought;*" **381**, "*A Combination of Disagreeables;*" **382**, "*'Appy 'Ampstead;*" **383**, "*Le Monde où l'on s'instruit.*"

No. 390. 81 × 31.

No. **384.** "*Pond in Surrey.*"
MAJOR-GENERAL J. F. D. DONNELLY, C.B, R.E.

No. **385.** "*Spring Blossoms, Paddington Farm, Abinger, Surrey.*"
W. BISCOMBE GARDNER.

No. **386.** "*Sunday Rest, Netley Farm, Surrey.*"
W. BISCOMBE GARDNER.

No. **387.** "*Spring, Highhouse Farm, Surrey.*"
W. BISCOMBE GARDNER.

No. **388.** "*Let there be Light.*"
TOM KELLY.

No. **389.** "*Miss Freda Hawtrey.*"
MRS. ARTHUR LEMON.

No. **390.** "*Spring.*" L. F. MUCKLEY.

No. **391.** "*After the Storm.*"
W. A. SMITH.

No. **392.** "*St. Mary Redcliffe, Bristol.*"
MISS NORA DAVISON.

SCULPTURE.

No. **393.** "*Hypatia.*" COUNTESS FEODORA GLEICHEN.
(*Sketch, p.* 62.)

No. **394.** "*Giacinta.*" A. W. BOWCHER.

No. **395.** "*A Study in Bronze.*" WALTER MACLAREN.

No. **396.** "*Head of Pan.*" PROFESSOR LEGROS.

No. **397.** "*Happy Old Age.*" MARY ANNE SINGER.

No. **398.** "*The late Samuel Morley, Esq.*" J. HAVARD THOMAS.

No. **399.** "*Study of a Girl's Head.*" FRED CALCOTT.

"No. **400.** "*The Hon. Geoffrey Howard.*" GEORGE J. COWELL.

No. **401.** "*Sir Henry Layard.*" J. E. BOEHM, R.A.

No. **402.** "*The late Right Hon. John Bright, M.P.*"
J. E. BOEHM, R.A.

No. **403.** "*Clytie.*" G. F. WATTS, R.A.

No. **404.** "*The Gipsy Maiden—Terra Cotta.*" ALFRED DRURY.

No. **405.** "*Euphorion.*" E. R. MULLINS. (*Sketch, p.* 62.)

No. **406.** "*Mrs. David Nasmith.*" THOMAS STIRLING LEE.

No. **407.** "*Lear and Cordelia.*" J. W. SWYNNERTON. Life-size bronze group.

No. **408.** "*James Joicey, Esq., M.P.*"; bronze bust. E. ONSLOW FORD, A.R.A.

No. **409.** "*Life's a Jest.*" E. ROSCOE MULLINS. (*Sketch, p.* 22.)

No. **410.** "*Max, Son of E. Onslow Ford, Esq., A.R.A.*" FRANK BOWCHER.

No. **411.** "*A Young Mother.*" R. A. LEDWARD.

No. **412.** "*Gordon's Dromedary.*" E. ONSLOW FORD, A.R.A.

No. **413.** "*Capital of Pilaster.*" PROFESSOR LEGROS.

No. **414.** "*Statue of the late Earl of Iddesleigh, erected in the House of Commons.*" J. E. BOEHM, R.A.

No. **415.** "*Capital of Pilaster.*" PROFESSOR LEGROS.

No. **416.** "*A Dancer.*" CONRAD DRESSLER.

No. **417.** "*Nell Gwynne,—Champion Bloodhound;*" property of F. B. Craven, Esq. EVERETT MILLAIS.

No. **418.** "*A Bacchante.*" T. NELSON MACLEAN.

No. **419.** "*The End of the Day.*" MISS IDA CLARKE.

No. **420.** "*A Satyr.*" MISS IDA CLARKE.

No. **421.** "*The Toilet.*" MISS ALICE CHAPLIN.

No. **422.** "*Miss Kennard;*" terra cotta. MISS HENRIETTA MONTALBA. (*Sketch, p.* 62.)

No. **423.** "*Infant St. John the Baptist;*" wax medallion. MISS CASELLA.

No. **424.** "*Poetry;*" panel in bronze. R. A. LEDWARD.

No. **425.** "*Coloured wax medallion.*" MISS NELIA CASELLA.

No. **426.** "*Music;*" coloured wax. MISS NELIA CASELLA.

No. **427.** "*Giacinta;*" bas-relief, bronze. J. HAVARD THOMAS.

No. **428.** "*Case of Medals.*" G. HOWARD.

No. **429.** "*Case of Medals for Competition.*" THE SOCIETY OF MEDALLISTS.

No. **430.** "*Portrait Bust.*" W. TYLER.

No. **431.** "*Medallion Head.*" H. A. PEGRAM.

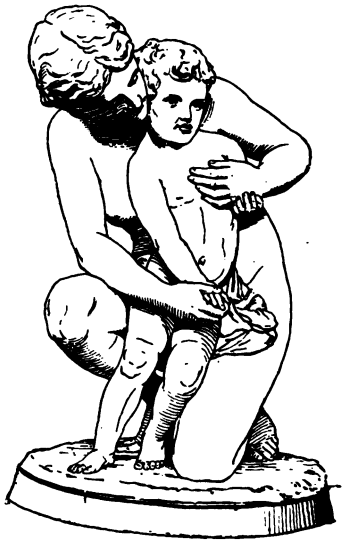
No. **432.** "*Medallion.*" H. A. PEGRAM.

SCULPTURE.

No. 394.

No. 422.

No. 393.



No. 405.

THE ORIENTAL WAREHOUSE,

117 & 119, REGENT ST., LONDON, W.

(Two Doors from the NEW GALLERY.)

FARMER & ROGERS

(NOW GEORGE GULLEY AND CO.)

RESPECTFULLY INVITE INSPECTION OF THEIR NEW IMPORTATIONS OF

Eastern Art Productions,

AT THE MOST MODERATE PRICES,

INCLUDING

Screens, Fans, Cabinets,
Tables, Stands, Gongs, Trays, Curtains,
Table Covers.

ANTIQUE AND MODERN PORCELAIN

Of every description.

A GREAT VARIETY OF

JAPANESE AND OTHER EASTERN CURIOS,

From Sixpence to 100 Guineas.

IMPORTERS OF

INDIAN SHAWLS & RAMPORE CHUDDAS.

THE ORIENTAL WAREHOUSE, 117 & 119, REGENT ST., LONDON.

THE BRADFORD MANUFACTURING COMPANY,

BRADFORD, YORKSHIRE,

Are the Pioneers of DIRECT TRADING, giving the public the very Latest Novelties in

DRESS FABRICS

DIRECT FROM THE LOOM AT MILL PRICES.

LADIES are invited to write for PATTERNS, which will be forwarded POST FREE (on approval) to any address.

Departments.

Fancy Dresses & Costume Cloths
All Wool Serges
Cashmeres and Merinoes
Velvets, Plushes, and Sealskins
Silks and Crapes
Mourning Dress Goods
Zephyrs, and Fancy Cotton Dress Goods
Mantle Cloths
Tweed Suitings & Coatings
Plain and Fancy Flannels
Oxford and Harvard Shirtings
Calicoes and Sheetings

Window Hollands
Table Cloths and Napkins
Household Linens
Toilet and Down Quilts
Cambric Handkerchiefs
Lace Curtains, Art Muslins
Cretonnes and Dimities, Blankets
Hosiery, Ladies' Jerseys, &c.
Ladies' Dressing Gowns and Jackets
Underclothing, Baby Linen, &c.
Skirtings, Umbrellas
Showerproof Cloaks

ANY LENGTH CUT AT MILL PRICES. { CARRIAGE PAID on all orders exceeding £1 value.

LARGEST STOCK IN THE KINGDOM TO SELECT FROM,

At Prices to Suit all Requirements.

Latest Fashionable Novelties in all the Most Approved Colours.

COMPARISON SOLICITED.

CAUTION—Everything emanating from the B. M. Co. bears their Registered Trade Mark, "The Girl at the Loom," without which nothing is genuine.

NO AGENTS EMPLOYED.

Please mention this Catalogue when writing for patterns, and always address in full,

The BRADFORD Manufacturing Co.
Bradford, Yorkshire.

HENRY BLACKBURN'S ART HANDBOOKS

No. III. One Shilling

THE

New Gallery 1890

A COMPLETE

Illustrated Catalogue

OF THE

SUMMER EXHIBITION AT THE NEW GALLERY, 121 REGENT STREET, W.

WITH NOTES BY

HENRY BLACKBURN

EDITOR OF "ACADEMY NOTES," AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

Published by Special Permission

London

CHATTO AND WINDUS, PICCADILLY

MAY 1890

All Rights reserved.

"LIBERTY" SILKS in "Liberty" Colours.

"LIBERTY" SILKS In all Shades.

"LIBERTY" SILKS Unequalled for ART DRESSES AND DRAPERY.

"LIBERTY" SILKS.

PRICES—

15/6, 19/6, *and* 25/- *per piece of* 7 *yards*, 34 *in. wide, and* 1/11 *per yard* 24 *in. wide.*

NEW PATTERNS POST FREE.

TRADE MARK (Regd.)

"LIBERTY" CASHMERES in "Liberty" Colours.

"LIBERTY" CASHMERES in New Art Shades.

"LIBERTY" CASHMERES. Beautiful, Soft, Light Cloths, FOR THE Season's and Evening Wear.

"LIBERTY" CASHMERES. Beautiful and Inexpensive.

"LIBERTY" CASHMERES.

PRICES—

21/- *and* 25/- *per piece of* 9 *yards*, 26 *in. wide, and* 2/11 *per yard* 42 *in. wide.*

NEW PATTERNS POST FREE.

N.B.—Visitors are invited to inspect Messrs. LIBERTYS' Numerous SHOW ROOMS, where will be found New, Original, Artistic, and exclusive Specialities, not to be seen elsewhere in the Metropolis.

THE

New Gallery 1890

AN

Illustrated Catalogue

OF THE

SUMMER EXHIBITION.

WITH NOTES BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," "GROSVENOR NOTES," "ACADEMY SKETCHES," AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

No. 409.

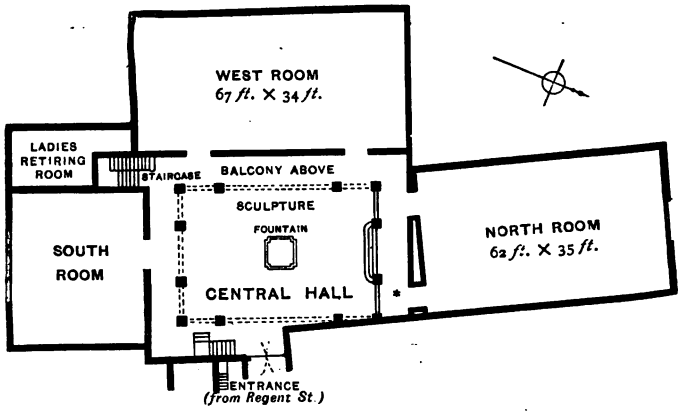
London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1890.

[*All Rights reserved.*]

HARVARD COLLEGE LIBRARY
THE GIFT OF
MRS. GEORGE E. RICHARDS
NOV. 1, 1919



THE NEW GALLERY.

No. III. 1890.

NOTICE TO ARTISTS.—Sketches for the Illustrated Catalogue of the "NEW GALLERY" (Summer Exhibition) should be sent to Mr. Henry Blackburn, at his residence, 123 Victoria Street, S.W., early in April; or to the "care of the Secretary of the New Gallery," at the time of sending in pictures.

For Regulations respecting the admission of works of art for the SUMMER EXHIBITION, 1891, application should be made to the Secretary at the Gallery, 121 Regent Street, W.

The Illustrated Catalogue is SOLD IN THE GALLERY; at the *Librairie de l'Art*, 33 Avenue de l'Opéra, PARIS, and by all booksellers.

*** The copyright of all pictures sketched in this book is reserved by their respective owners.

The "Private View" was held on Wednesday, April 30th, and the Exhibition opened to the public on Thursday, May 1st, for three months.

INDEX TO EXHIBITORS.

Allan, R. W., **96**, p. 10.
Alma-Tadema, L., R.A., **51, 53**, p. 8.
Alma-Tadema, Mrs., **118**, p. 11; **148**, p. 13.
Alma-Tadema, Miss A., **144**, p. 13; **187**, p. 16; **249**, p. 18.
Archer, E., **48**, p. 7; **166**, p. 15.

Bailward, Miss, **293**, p. 20; **394**, p. 22.
Baker, Miss B., **312, 317, 369**, p. 21.
Ball, W., **375**, p. 21.
Barclay, E., **34**, p. 7.
Bartlett, W. H., **180**, p. 15.
Bates, D., **391**, p. 22.
Bates, H., **407, 408**, p. 23.
Batten, J. D., **50**, p. 7.
Baudry, A., **276, 278**, p. 19.
Beavis, R., **171**, p. 15.
Beck, J. W., **175**, p. 15; **245**, p. 18.
Bell, Miss A., **86**, p. 9.
Benett, N., **266**, p. 19.
Bigland, P., **164**, p. 14.
Bird, S., **98**, p. 10.
Black, A. J., **35**, p. 7.
Blades, Miss D., **436**, p. 23.
Bloomer, H. R., **75**, p. 9.
Boehm, Sir E., Bart., R.A., **405, 406**, p. 23.
Bogle, L., **287, 289**, p. 20.
Boughton, G. H., A.R.A., **113**, p. 11; **185**, p. 16.
Bowyer, Miss E., **250**, p. 18.
Britten, W. E. F., **138**, p. 12; **143**, p. 13.
Brooks, H. J., **23**, p. 6; **36**, p. 7.
Brown, A. K., **390**, p. 22.
Burne-Jones, E., A.R.A., **320-355**, p. 21.
Burne-Jones, P., **100, 102**, p. 10; **124**, p. 12; **186**, p. 16; **365, 368**, p. 21.
Butler, Miss M. A., **182**, p. 15.

Cadogan, S. R., **135**, p. 12.
Canziani, Mrs. L. S., **59**, p. 8.
Carlill, S. B., **152**, p. 13.
Carlisle, The Earl of, **37, 40**, p. 7.
Carr, D., **255**, p. 18.
Casella, Miss E., **279**, p. 19.
Casella, Miss N., **280**, p. 20.
Charles, J., **111**, p. 11; **168**, p. 15; **226**, p. 17.
Christie, J. E., **14**, p. 6.
Clarke, Mrs. S., **267**, p. 19; **302**, p. 20.
Clausen, G., **371**, p. 21.
Clay, Sir A., Bart., **116**, p. 11; **195**, p. 16.
Clifford, E., **194**, p. 16; **237**, p. 18; **311**, p. 20.
Collier, Hon. J., **141**, p. 13; **213**, p. 17.
Collins, W. W., **189**, p. 16.
Cook, G. E., **79**, p. 9.
Corbett, M. R., **44**, p. 7; **179**, p. 15.
Costa, Prof. G., **207-209, 221**, p. 17; **235**, p. 18.
Cotterell, W., **85**, p. 9; **395**, p. 22.
Cowell, G. J., **424**, p. 23.
Currey, Miss F. W., **65**, p. 8; **223**, p. 17.

Dalziel, H., **114**, p. 11.
Davis, Miss M. J., **172**, p. 15; **204**, p. 16.
Davison, Miss N., **294**, p. 20.
De Morgan, Mrs. E., **84**, p. 9.
Dillon, F., **281**, p. 20.
Donaldson, A. B., **176**, p. 15; **196**, p. 16; **303**, p. 20.
Donders, Mrs., **22**, p. 6.
Donnelly, Major-Gen., J. F. D., C.B., R.E., **261**, p. 19; **286**, p. 20.

Drage, Miss M. F., **150**, p. 13.
Dressler, C., **400, 401**, p. 23.
Drury, A., **417, 418**, p. 23.

Earle, C., **389**, p. 22.
East, A., R.I., **133**, p. 12.
Edmonds, E. M., **121**, p. 10.
Ellis, T., **225**, p. 17.
Emslie, A. E., **392**, p. 22.

Fahey, E. H., **163**, 14.
Farrer, T. C., **13**, p. 6; **193**, p. 16.
Fisher, D., **277**, p. 19.
Fisher, M., **88**, p. 10; **190**, p. 16.
Ford, E. O., A.R.A., **399**, p. 23.
Fullwood, J., **384**, p. 22.
Furse, C. A., **74**, p. 9; **367**, p. 21.

Gardner, W. B., **262**, p. 19; **305, 307**, p. 20.
Gilbert, A., A.R.A., **402**, p 23.
Glassby, R. E., **429, 430**, p. 23.
Glass, A., **435**, p. 23.
Gleichen, Countess F., **410, 431**, p. 23.
Goodall, T. F., **32**, p. 7; **376**, p. 21.
Goodwin, A., **362**, p. 21; **379**, p. 22.
Grace, A. F., **291**, p. 20.
Grace, J. E., **73**, p. 9; **104**, p. 11.
Green, D., **297**, p. 20.
Griffiths, T., **27**, p. 6.

Hallé, C. E., **3**, p. 5; **41**, p. 7; **201**, p. 16; **206, 210**, p. 17.
Hallé, Miss E., **411-414**, p. 23.
Halswelle, K., A.R.S.A., **109**, p. 11.
Harper, C., **217**, p. 17.
Harrison, Miss S. C., **253**, p. 18.
Hartley, A., **177**, p. 15.
Hastings, Mrs. K. G., **87**, p. 9; **308***, p. 20; **380, 388**, p. 22.
Hayes, C., **205**, p. 16.
Hayes, E., **151**, p. 13.
Haynes-Williams, J. W., **4**, p. 5.
Hayter, Miss F. C., **251**, p. 18.
Hayward, A. F. W., **153**, p. 13.
Helcke, A., **110**, p. 11.
Hemy, C. N., **1**, p. 5; **103, 112**, p. 11.
Hennessy, W. J., **140**, p. 12.
Herkomer, H. G., **5**, p. 5; **70**, p. 8; **94**, p. 10.
Herkomer, Prof. H., R.A., **28**, p. 6; **33, 39, 43**, p. 7.
Hetherington, I., **191**, p. 16.
Hudson, H. J., **288, 306**, p. 20.
Hughes, A., **246**, p. 18.
Hughes, E. R., **130**, p. 12; **268**, p. 19.
Hughes-Stanton, A., **21**, p. 6.
Hunt, A., **92**, p. 10; **174**, p. 15.
Hunter, C., A.R.A., **67**, p. 8; **383**, p. 22.

Ireland, T., **12**, p. 6.

Jacomb-Hood, G. P., **15**, p. 6.
Jay, W. S., **68**, p. 8.
Jenkins, Miss B., **9**, p. 6.
John, W. G., **434**, p. 23.
Jones, R. M., **220**, p. 17.

Keith, Mrs. L. M., **370**, p. 21.
Kelly, T., **259**, p. 19.
Kennedy, C. N., **162**, p. 14.
King, W. G., **25**, p. 6.

Knight, C. P., **80**, p. 9; **234**, **258**, p. 18.
Knight, J. W., **19**, p. 6.
Knowles, W. P., **300**, **310**, p. 20.

La Thangue, H. H., **20**, p. 6; **132**, p. 12; **183**, p. 15.
Laidlay, W. J., **29**, p. 6.
Lambert, C., **298**, p. 20.
Lawson, Mrs. C., **265**, p. 19; **361**, p. 21.
Ledward, R. A., **419**, **420**, p. 23.
Lea-Merritt, Mrs. A., **18**, p. 6.
Lee, T. S., **427**, **428**, p. 23.
Lehmann, R., **290**, **308**, p. 20.
Lemon, A., **128**, p. 12; **231**, p. 17.
Leslie, G. D., R.A., **236**, p. 18.
Lindner, M. P., **159**, p. 14; **197**, p. 16.
Lindsay, Lady, **356**, **363**, p. 21.
Llewellyn, W., **218**, p. 17.
Lorimer, J. H., A.R.S.A., **63**, p. 8.
Lucas, A., **117**, p. 11; **202**, p. 16; **228**, p. 17; **241**, p. 18.

Macallum, H., **26**, p. 6.
Macarthur, L. G., **115**, p. 11.
Macbeth, R. W., A.R.A., **108**, p. 11; **139**, p. 12.
Mackenzie, K., **381**, p. 22.
McLachlan, J. H., **120**, p. 11.
Maclaren, W., **7**, p. 5.
Maddox, R. W., **76**, p. 9.
Marshall, J. F., **16**, p. 6; **178**, p. 15.
Meo, G., **90**, p. 10; **364**, **374**, p. 21.
Mesdag, H. W., **126**, p. 12.
Millais, Sir J. E., Bart., R.A., **119**, p. 11.
Montalba, Miss C., **161**, p. 14.
Montalba, Miss H., **309**, p. 20.
Moore, A., **101**, p. 10.
Moore, H., A.R.A., **216**, p. 17.
Morris, W. B., **198**, p. 16; **313**, p. 21.
Mullins, E. R., **415**, **416**, p. 23.
Murch, Mrs. A., **45**, p. 7; **248**, p. 18.
Murray, C. F., **60**, p. 8; **252**, p. 18.
Murray, D., A.R.S.A., **77**, p. 9; **142**, p. 13.

Naftel, Mrs. P. J., **224**, p. 17.
Nettleship, J. T., **8**, p. 5; **398**, p. 22.
Newman, Miss F., **433**, p. 23.
Norman, P., **256**, **257**, p. 18; **273**, p. 19.
North, J. W., **71**, p. 8; **243**, p. 18.

Orrock, J., R.I., **372**, p. 21.
Osborne, Miss E. M., **49**, p. 7.
Ottewell, B. J., **301**, p. 20.

Padgett, W., **2**, p. 5; **62**, p. 8; **95**, p. 10; **222**, p. 17.
Parisani, Count N., **378**, p. 22.
Parker, J., **93**, p. 10; **169**, p. 15.
Parsons, A., **46**, p. 7; **233**, **242**, p. 18.
Parton, E., **149**, p. 13; **167**, p. 15.
Pegram, H. A., **422**, **423**, p. 23.
Peppercorn, A. D., **69**, p. 8; **158**, p. 14.
Perugini, C. E., **17**, p. 6.
Perugini, Mrs. K., **125**, p. 12.
Phillott, Miss C., **156**, p. 14.
Poigndestre, C. H., **264**, p. 19.
Poynter, E. J., R.A., **55**, p. 8.
Priestman, A., **292**, **304**, p. 20.
Prinsep, C. V., A.R.A., **145**, p. 13.

Reed, E., **282**, p. 20.
Reed, E. T., **283**, **284**, p. 20.
Richmond, W. B., A.R.A., **57**, **72**, p. 8; **107**, p. 11; **247**, p. 18.
Rigg, A. H., **147**, p. 13; **382**, p. 22.
Riley, T., **298**, p. 20; **396**, p. 22.
Robertson, W. G., **244**, p. 18.
Rooke, T. M., **215**, p. 17; **254**, p. 18; **275**, p. 19.
Rose, H. R., **263**, p. 19.
Rossi-Scotti, Count, **83**, p. 9.
Round, C. M., **127**, p. 12.
Rowe, E. A., **54**, p. 8.
Ryland, H., **260**, p. 19.
Ryle, A. J., **165**, p. 14; **393**, p. 22.

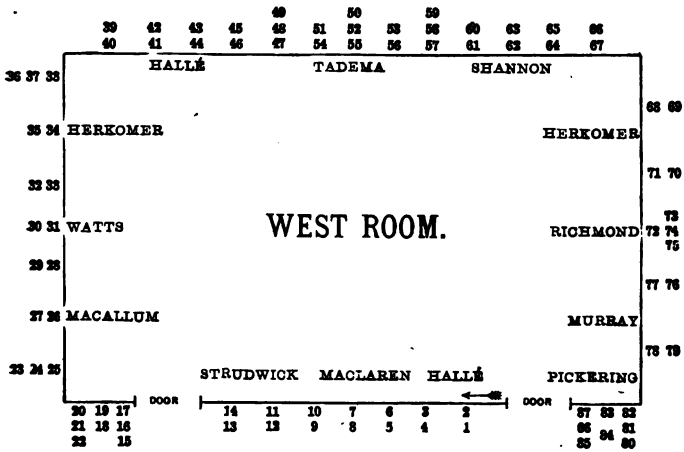
Salomons, E., **271**, p. 19; **366**, p. 21.
Saltmer, Miss F. A., **146**, p. 13.
Sargent, John J., **82**, p. 9; **188**, p. 16.
Shannon, J. J., **64**, p. 8; **99**, p. 10; **122**, p. 11; **227**, p. 17.
Simmons, St. C., **131**, p. 12.
Skilbeck, C. O., **285**, p. 20.
Skipworth, F. M., **373**, p. 21.
Smith, E. B., **211**, p. 17.
Smith, W. A., **296**, p. 20.
Snell, J. H., **58**, p. 8; **212**, p. 17.
Somerset, R. G., **229**, p. 17.
Stanhope, R. S., **81**, p. 9; **314**, **315**, **318**, **319**, p. 21.
Stillman, Miss L., **357**, **358**, **359**, **360**, p. 21.
Stillman, Mrs., **203**, p. 16; **316**, p. 21.
Stokes, A., **97**, p. 10.
Story, J., **123**, p. 12.
Stott, E., **219**, **230**, p. 17; **239**, p. 18.
Strudwick, J. M., **11**, p. 6.
Swynnerton, J. W., **403**, **404**, p. 23.
Swynnerton, Mrs., **192**, p. 16.

Tennant, Miss D., **170**, p. 15; **386**, p. 22.
Thompson, L., **78**, p. 9.
Toft, A., **409**, **425**, **432**, p. 23.
Tomson, A., **106**, p. 11.
Topham, F. W. W., **24**, p. 6; **38**, **42**, p. 7; **200**, p. 16.

Van Haanen, J., **154**, p. 13.
Van Wurt, A., **421**, p. 23.

Waite, E. W., **129**, p. 12; **184**, p. 16.
Waite, R. T., **232**, p. 18.
Walker, J. W., **272**, p. 19.
Wallis, J. H., **295**, p. 20.
Walton, F., **10**, p. 6; **56**, p. 8; **385**, p. 22.
Ward, E., **68**, p. 8; **160**, p. 14; **377**, p. 21.
Ward, O., **238**, p. 18.
Waterhouse, J. W., A.R.A., **136**, p. 12.
Waterhouse, Mrs., **270**, p. 19.
Waterlow, E. A., A.R.A., **6**, p. 5.
Watson, C. J., **199**, p. 16.
Watson, H., **173**, p. 15.
Watts, G. F., R.A., **31**, **47**, p. 7.
Weguelin, J. R., **88**, p. 10; **157**, p. 14.
Wetherbee, G., **105**, p. 11.
Whipple, J., **134**, p. 12.
Wilkinson, H., **91**, p. 10.
Williams, A., **269**, p. 19.
Williams, Mrs. E., **155**, p. 14.
Wills, E., **240**, p. 18.
Wimperis, E. M., **181**, p. 15.
Wood, Miss E. S., **214**, p. 17; **387**, p. 22.
Wores, T., **274**, p. 19; **397**, p. 22.
Wyllie, C. W., **61**, p. 8.
Wyllie, W. M., **137**, p. 12.

Yates, F., **30**, p. 6.
Young, O. A., **426**, p. 23.



The West Gallery contains prominent works by Mr. G. F. Watts, Mr. Alma-Tadema, Mr. Richmond, and Mr. C. E. Hallé; portraits by Professor Herkomer, J. J. Shannon, &c.; and many interesting landscapes.

First in the order of the Catalogue is—

1, "*Bass fishing*," C. NAPIER HEMY.

Fisherman landing catch: boat approaching shore. Shimmer of light and foam on green waves: craft in distance.

2, "*As the red moon rose o'er a Sussex down*," W. PADGETT.

Homestead and farm, with haystacks and two larches in distance; a red autumn moon rising (*sketch, p.* 26).

3, "*In fairyland*," C. E. HALLÉ.

A little golden-haired girl in white frock, with green book, seated on steps in a library, reading a fairy tale (*sketch, p.* 25).

4, "*Une lettre d'amour*," J. HAYNES-WILLIAMS.

Figure of a girl, in rich green brocaded gown, standing near an open doorway giving into the corridor of a stately mansion.

5, "*Portrait of Alfred Blume, Esq.*," H. G. HERKOMER.

6, "*The night before shearing*," E. A. WATERLOW, A.R.A.

Moonlight. A shepherd-boy with lighted lantern, closing a pen-fold over a flock of sheep.

In the centre of the wall is—

7, "*Fruit time*," WALTER MACLAREN.

Two youths and a group of women; melon gathering (*sk., p.* 27).

Above the foregoing is a canvas, representing a huge serpent with richly marked skin, watching the approach of two tigers. Dense tropical vegetation, brilliant red flowers,

8, "*The adversary*," J. T. NETTLESHIP.

9, "*Ruby, daughter of Lieut.-Colonel Arthur H. Davis*," MISS BLANCHE JENKINS. Fair hair, blue frock (*sketch, p.* 28).

10, "*Amid the old, dark-memoried pines.*" Upright landscape. FRANK WALTON.

11, "*The gentle music of a by-gone day*," J. M. STRUDWICK.

Delicate pink and blue robes, and fair hair; by the painter of 'The Ramparts of God's House' in 1889 (*sketch, p.* 26).

12, "*By woodland and stream*," T. IRELAND (*sketch, p.* 29).

13, "*October morning*," T. C. FARRER.

Grey sky, trees and water, with pale autumn sun struggling through the mist.

14, "*The four Maries*," J. E. CHRISTIE.

In the garden grounds of Holyrood Palace (*sketch, p.* 29).

[*Door.*]

15, "*Portrait of Miss Rachael Alexander*," G. P. JACOMB-HOOD.

16, "*Summer's ruddiest fruits*," J. FITZ MARSHALL.

17, "*Clare*," C. E. PERUGINI.

Half-length, back view of a fair-haired girl, brown plum-coloured velvet and lemon white muslin fichu, under a black cloak.

18, "*Portraits of Jacqueline and Isaura Loraine*," MRS. ANNA LEA-MERRITT.

Children in blue and red. White aprons, caps, and lace (*sk., p.* 30).

Below is a picture to be noted—

19, "*All on a summer's day*," J. W. BUXTON KNIGHT.

A landscape with a great sky, full of the charm of June, with its greenery, its waters, its cattle in the flats (*sketch, p.* 30).

20, "*A Portrait*," H. H. LA THANGUE.

21, "*Turnip gatherers*," H. HUGHES-STANTON.

22, "*Little Margaret;*" a portrait. MADAM DONDERS.

23, "*Portrait of W. Holman Hunt*," H. JAMYN BROOKS.

The famous Præ-Raphaelite painter, in coat lined with brown fur.

24, "*A Gleaner*," FRANK W. W. TOPHAM.

Young girl in white cotton frock and sun-bonnet, in bright sunshine, among sheaves of corn.

25, "*Good-bye*," GUNNING KING.

Mother and children at cottage-door; sunset glow on church in distance. Old man waving his hand to child as he goes away.

26, "*Landing Long-lines*," HAMILTON MACALLUM.

Two girls wading with their load of fish to shore (*sketch, p.* 31).

27, "*The path to the sea*," T. GRIFFITHS.

Upright landscape; brilliant blue sea and sky seen through tall firs.

28, "*Portrait of W. Cawkwell, Esq.*," PROF. HERKOMER, R.A.

29, "*A wild duck's paradise*," W. J. LAIDLAY.

A study of yellow reeds and blue water.

30, "*Portrait of the Dowager Marchioness of Downshire*," F. YATES.

In black; red-cushioned chair (*sketch, p.* 31).

In the centre of the wall is one, of two, contributions by Mr. G. F. Watts—

31, "*Ariadne*," G. F. WATTS, R.A.

The spouse of Bacchus seated on a crag holding a skein of red wool. Light drapery and golden hair (*sketch, p.* 32).

32, "*The meadow dyke*," T. F. GOODALL.

33, "*Portrait of James Grierson, Esq.*," PROF. HERKOMER, R.A.

34, "*Shelter*," EDGAR BARCLAY.

Four little country girls who have been gathering primroses seek shelter under a tree from a passing shower (*sketch, p.* 33).

35, "*The gloom of the Vale of Brandon*," A. J. BLACK (*sk., p.* 33).

36, "*Portrait of C. Drury E. Fortnum, Esq., D.C.L.*," H. JAMYN BROOKS.

37, "*Belinzona*," THE EARL OF CARLISLE.

38, "*Early spring*," FRANK W. W. TOPHAM.

A woman bearing faggots, with a child, passing a 'serpent-rooted beech.'

39, "*Portrait of Thomas Hawksley Esq.*" (the well-known civil engineer), PROF. HERKOMER, R.A.

40, "*Claude's Villa, on the Tiber*," THE EARL OF CARLISLE.

The home of the famous painter. One of two very interesting landscapes by this artist. (See No. **37**.)

41, "*Portrait of Mrs. Harry Taylor*," C. E. HALLÉ.

Life-size; white dress (*sketch, p.* 34).

42, "*A glorious autumn*," FRANK W. W. TOPHAM.

43, "*Portrait of Sir John Pender*," PROF. HERKOMER, R.A.

44, "*On the edge of the wood*," M. R. CORBETT.

Pale blue of distant mountains seen through purple tree trunks.

45, "*Portrait of Mrs. Weston*," MRS. ARTHUR MURCH.

Three-quarter length of a lady in crimson velvet dress, seated.

46, "*A bean-field*," ALFRED PARSONS.

Three figures of reapers under a still sky in a bean-field in late summer; its harvest gathered into sheaves or "stooks," standing on the ground till it shall be carted away; the village of Lechlade in the distance (*sketch, p.* 19).

47, "*Little Red Riding Hood*," G. F. WATTS, R.A.

Blue eyes and fair hair, brownish-red frock, and red hood, edged with blue. In her right hand she holds some wild poppies (*sk., p.* 35).

48, "*The old mill pool*," EDWARD ARCHER.

49, "*Port. of Miss Jane Cobden*," MISS E. M. OSBORNE (*sk., p.* 36).

50, "*The Waking of Brynhild*," J. D. BATTEN (*sk., p.* 36).

Recumbent figure in crimson. Hills and mists behind: bracken in foreground.

This large canvas hangs above a group of small pictures by Mr. Alma-Tadema and one by Mr. E. J. Poynter. (Sketches of these pictures are omitted by desire of artists or owners.)

51, "*Eloquent silence*," L. ALMA-TADEMA, R.A.

A youth and maiden on a marble seat by the sea-shore: above them, against a bowl of blue *lapis lazuli*, blooms a profusion of purple clematis, which has strewn some of its petals on the floor. The girl is in a white robe with red coral fastenings.

52, "*Portrait of Miss McWhirter*," L. ALMA-TADEMA, R.A.

Long fair hair. Broad-brimmed hat crowned with poppies.

53, "*In the rose garden*," L. ALMA-TADEMA, R.A.

Two girls, one seated and one recumbent; one in light green and the other in dark olive, with gold bracelets; glimpse of sea beyond, and a profusion of roses.

54, "*The old pump*," E. A. ROWE. A small water-colour.

55, "*High Noon*," E. J. POYNTER, R.A.

A small study of the undraped figure of a young girl seated on a rock, by the sea.

56, "*Woodhouse Farm*," FRANK WALTON.

57, "*Portrait of Louisa, Lady Ashburton*," W. B. RICHMOND, A.R.A. Half-length of lady in black, with black head-dress.

58, "*December*," J. H. SNELL.

59, "*Port. of Leonard Shoobridge, Esq.*," MRS. LOUISA S. CANZIANI.

60, "*A portrait*," C. FAIRFAX MURRAY.

61, "*Fallow*," C. W. WYLLIE.

A clustered town, with its central spire, lies out, across the water, on a long horizon; a stretch of land that may once have been cornfield, abandoned to poppies, rough grasses and weed flowers.

62, "*Breaking mists on Maiden Moor, Cumberland*," W. PADGETT.

Blue mountain, white mist, moss-covered boulders, and tree-trunks.

63, "*Portrait of Lady Chalmers and Son*," J. H. LORIMER.

64, "*Portrait of Sir Alfred Lyall*," J. J. SHANNON (*sketch, p.* 37).

65, "*Seed time*," MISS FANNY W. CURREY.

66, "*Portrait of Mrs. Norton Strode Jackson*," EDWIN WARD.

Life-size; in pinkish satin gown (*sketch, p.* 38).

67, "*Loch Glen Dhu*," COLIN HUNTER, A.R.A.

68, "*Nature's floral carpet*," W. S. JAY.

Moss-covered trees and primroses (*sketch, p.* 38).

69, "*Morning mists*," A. D. PEPPERCORN.

70, "*Port. of Adm. Sir Leopold Heath, K.C.B.*," H. G. HERKOMER.

71, "*Showery summer*," J. W. NORTH.

"When the rain is fallen, the clouds waxen clear."

A summer landscape under storm; boy and sheep in foreground.

The central picture here is—

72, Venus, in light pink robe and yellow drapery, among hawthorn-trees in blossom, preceded by a tame lion and lioness, and followed by doves, approaches a youth in scarlet robe, with a musical instrument in his hand. Crocuses spring up under her feet (*sketch, p.* 39).

W. B. RICHMOND, A.R.A.

Above the foregoing is a small landscape—

73, "*Near sunset*," JAMES E. GRACE.

74. "*Portrait of Mrs. C. T. Abrahams*," CHARLES A. FURSE.

75, "*The ford*," H. R. BLOOMER.

76, "*A portrait*," R. W. MADDOX.

77, "*When daisies pied*," DAVID MURRAY.

A road overgrown with grass.

78, "*Summer*," LESLIE THOMSON (*sketch, p.* 40).

79, "*A Welsh vale*," GEORGE E. COOK.

"Calm and deep peace in this wide air
These leaves that redden to the fall."

Next is a small landscape—

80, "*The Mayo Mountains from Renoyle*," C. P. KNIGHT.

81, "*Knowledge strangling ignorance*," R. SPENCER STANHOPE.

82, "*Portrait study of Mrs. Comyns Carr*," JOHN J. SARGENT.

83, "*Rest—Perugia*," COUNT LEMMO ROSSI-SCOTTI.

84, "*Medea*," MRS. EVELYN DE MORGAN.

". . . . . Day by day
She saw the happy time fade fast away,
And as she fell from out that happiness
Again she grew to be the sorceress,
Worker of fearful things, as once she was."
Life and Death of Jason.

In rose-red robe lined with white ; pearls in her hair. She bears a philtre with a charm in her right hand. Doves disport on the marble floor, on which roses are scattered.

85, "*Bishopston Valley, S. Wales*," WELLESLEY COTTERELL.

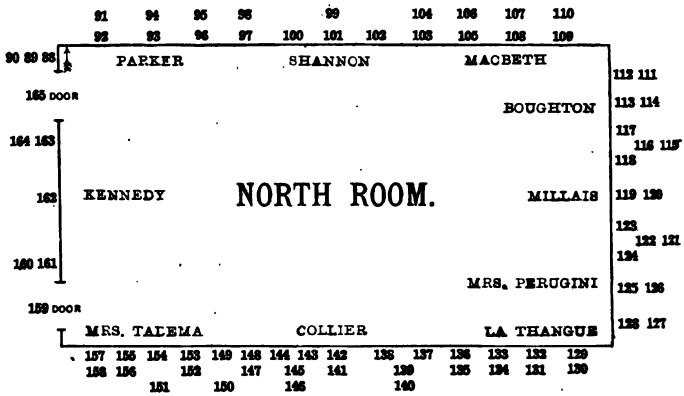
86, "*A sunny impression*," ADA BELL. Flowers in glass vase.

87, "*Eurydice*," MRS. KATE G. HASTINGS.

[*End of West Gallery.*]

13 × 26.

No. **303**. "*Segovia*." A. B. DONALDSON.
(*In the Balcony.*)



88, "*Spring, in a Hampshire meadow*," MARK FISHER.
Shepherd and flock of sheep.

89, "*Psyche*," with the box of Pandora, J. R. WEGUELIN.
Small head of a girl, with opal-tinted butterfly wings.

90, "*Near Dunster Castle*," GAETANO MEO.

91, "*Winter sunlight*," HUGH WILKINSON.
Calves on a common, in sunlight (*sketch, p.* 41).

92, "*Windsor Castle, twilight*," A. W. HUNT.
View across the Thames of the castle towers, town, and river.

93, "*A plea for an absent one*," J. PARKER (*sketch, p.* 42).

94, "*Portrait of Mrs. H. Buxton-Buckley*," H. G. HERKOMER.
Seated under a tree; pale pink dress, with white fichu.

95, "*On the marshes*," W. PADGETT (*sketch, p.* 41).

96, "*Homewards*," ROBERT W. ALLAN.
A flock of sheep driven across a common under a lurid sunset; dark clouds (*sketch, p.* 22).

97, "*A breaking wave*," ADRIAN STOKES.

98, "*The Temple of Juno, Girgenti*," S. BIRD.

99, "*Portrait of Mrs. Alexander Whitelaw*;" life size, in white and pale apple-green dress, J. J. SHANNON (*sketch, p.* 43).

Underneath the foregoing hang three small pictures—

100, "*Portrait of the Lady Rayleigh*," seated, playing on the organ. PHILIP BURNE-JONES.

101, "*A young girl*," ALBERT MOORE.
Head of a fair-haired girl. Black cap, orange-tinted dress under white, against pale lemon-coloured background.

102, "*Portrait of the Hon. Richard Strutt*," standing, PHILIP BURNE-JONES. Background of brown wood-work.

103, "*The silent adieu*," C. NAPIER HEMY.

A young girl standing in a wild cottage garden by the sea, thickly grown with poppies, wistfully looking after a boat.

104, "*The shades of autumn*," JAMES E. GRACE.

105, "*O! lovely spring!*" G. F. WETHERBEE.

Strong sunlight on young grass, and apple tree in blossom (*sk.*, *p.* 44).

106, "*The evening of an autumn day;*" labourer with team of oxen. ARTHUR TOMSON.

107, "*Portrait of Lord Arthur C. Hervey, D.D., Bishop of Bath and Wells;*" in episcopal robe. W. B. RICHMOND, A.R.A.

108, "*The gipsy's weary way*," R. W. MACBETH, A.R.A.

A gipsy woman about to ford a brook across a country road, with the rising moon behind (*sketch, p.* 45).

109, "*Byford's Mill, Essex*," KEELEY HALSWELLE.

110, "*Lobster catchers*," A. HELCKÉ (*sketch, p.* 46).

111, "*Milking-time*," JAMES CHARLES.

112, "*A poor catch*," C. NAPIER HEMY (*sketch, p.* 47).

113, "*Winter in Brabant*," G. H. BOUGHTON, A.R.A.

A girl in 17th century costume trying the surface of the ice, to see whether it will bear on the morrow. Quaint brocaded cape with cap to match, pale green dress and apron, brown gauntlet gloves, and red stockings. Behind her is the town (*sketch, p.* 48).

114, "*Winter twilight*," HERBERT DALZIEL.

> "Night veileth the morning,
> The vapour the hill."

115, "*The calm of the afternoon*," LINDSAY G. MACARTHUR.

116, "*Portrait of Sir William Hardman, Q.C.;*" life-size standing. SIR ARTHUR CLAY, BART.

117, "*In San Trovaso, Venice*," ARTHUR LUCAS.

A richly-coloured altar-piece, with crimson hangings.

118, "*Self-invited*," MRS. ALMA-TADEMA.

Child in Dutch costume, holding a doll, entering a door.

The head of the North Room is occupied by a large upright landscape (*sketched on page* 49).

119, "*Dew-drenched furze*," SIR JOHN MILLAIS, BART., R.A.

An autumnal scene in a dense wood, with a fern-crowned vista between trees opening to and ending in a lofty mass of russet oaks, ruddy beeches, and grey larches. The vapour has condensed upon the furze, ferns, leaves and gossamers. In the foreground, embedded among the fern stems, is a hen pheasant, whose mate, with his splendid plumage hidden in the shadow, is close at hand (*sk. p.* 49).

120, "*Dawn*," J. HOPE MCLACHLAN.

Early morning. Grey dawn breaking over flat landscape.

121, "*Hampstead Heath*," E. M. EDMONDS.

122, "*Portrait of Dr. Sidgwick*," J. J. SHANNON.

(Presented to Newnham College.)

123, "*Portrait of Mrs. Humphrey Ward*," authoress of 'Robert Ellesmere,' JULIAN STORY.

124, "*Old Kensington*," PHILIP BURNE-JONES.

Water colour. A London garden, and old white houses and red-tiled roofs.

125, "*Happy and careless*," MRS. KATE PERUGINI.

Fair hair, white dress, maize sash, carrying flame-coloured azaleas in a brass bowl. Blue rug, and black curtain behind (*sk.*, *p.* 50).

126, "*Early morning. Dutch coast*," H. W. MESDAG.

127, "*Now heaven walks on earth*," CECIL M. ROUND.

Early spring in the woods. Hawthorn-trees in blossom and a profusion of deep blue wild hyacinths.

128, "*The horse pond*," ARTHUR LEMON.

Two boys riding horses stooping to drink. Haystacks and rustic landscape in background (*sketch*, *p.* 51).

129, "*When russet leaves obstruct the straggling ways of oozy brooks*," EDWARD W. WAITE.

An autumnal landscape, with rustic bridge across a rivulet choked with fallen leaves. Sheep in distance (*sketch*, *p.* 51).

130, "*Queenie and Mabel, children of the Rev. Sidney E. Davies*," E. R. HUGHES.

Fair-haired child, in pink frock, seated at a piano. The other, in rose-red, standing near.

131, "*The path to the moor*," ST. CLAIRE SIMMONS.

132, "*Leaving home*," H. H. LA THANGUE.

An Irishman, driving an orphan girl along a country road. She carries a bandbox, and weeps at leaving her home and going into service with strangers. The driver slouches his hat over his head, and tries vainly to hide his grief as he comes along the deeply-rutted road. The village bystanders, inmates of the neighbouring cottages, old and young, come out to witness the departure (*sk.*, *p.* 52).

133, "*A Perthshire pastoral*," ALFRED EAST.

Rich glow of autumn tints on trees, colouring the stream in the foreground, across whose stepping-stones an angry or frightened heron stretches his legs and screeches. Distant blue mountains.

134, "*A summer day in Sussex*," J. WHIPPLE (*sketch*, *p.* 53).

135, "*Chestnut woods, Knole Park*," S. R. CADOGAN (*sk.*, *p.* 53).

136, "*The toilet*," J. W. WATERHOUSE, A.R.A.

A girl in pale pink dress braiding her hair, while a younger one looks at her face in the glass. Behind are leaves of various plants.

137, "*May*," W. M. WYLLIE.

138, "*Thisbe*," W. E. F. BRITTEN.

In red robe, seated on grey stone wall. Warm flesh tints against deep green foliage. (One of two small pictures, see **143**.)

139, "*Mother and child*," R. W. MACBETH, A.R.A.

A lady with auburn hair in red holding a little child in pink.

140, "*Winter evening, forest of St. Gatien*," W. J. HENNESSY.

141, "*A study*," HON. JOHN COLLIER.

In pale amber-coloured satin, lined with greyish white, holding a white ostrich feather fan. Behind are gold-coloured draperies, and red and yellow chrysanthemums in pots (*sketch, p.* 54).

In the centre of the wall is—

142, "*The meadow mirror*," DAVID MURRAY.

Low toned landscape ; a pool margined with willow-trees reflected in the water (*sketch, p.* 55).

143, "*Arachne*," W. E. F. BRITTEN.

Girl in greenish-blue robe, holding distaff, against brilliant green of sun and shade on grass.

144, "*From the Malvern Hills*," MISS ANNA ALMA-TADEMA.

145, "*A study in red*," C. VAL PRINSEP, A.R.A.

Three-quarter length of a girl in red, standing; black lace trimmings, brown gloves, diamond eardrops, brooch of brilliants and flowers at her breast.

146, "*Down by the river*," MISS F. A. SALTMER.

147, "*A November day*," ARTHUR H. RIGG.

148, "*Battledore and Shuttlecock*," MRS. ALMA-TADEMA.

Two young girls in white playing, while their mother in blue sits watching with the baby in her arms. The dominant colours are white and blue, relieved by red and yellow. The floor is paved with coloured tiles with the initials L. A. T. (*sketch, p.* 56).

149, "*When daylight dies*," ERNEST PARTON.

A young girl in black looking across the distant water from the garden of a lighted cottage (*sketch, p.* 57).

Above is a small landscape—

150, "*The low downs lean to the sea*," MISS M. F. DRAGE.

151, "*Hard-a-port*," E. HAYES (*sketch, p.* 58).

152, "*Oliver Hugh, son of the Hon. Lyulph Stanley*," S. B. CARLILL.

Water-colour portrait of a little boy, with a pug dog.

153, "*Azaleas*" A. F. W. HAYWARD.

154, "*La Sagra—Venetian popular feast*," J. VAN HAANEN.

A group of Italian peasants—young, middle-aged and old—merry-making at a festival. In front a child dances with her doll ; a young fellow in green jacket, coloured neckerchief, and slouched hat, dances to the stirring strains of an accordion, with his brisk and comely sweetheart, who over her homely dress wears an apron of rich pattern and colours. A chubby baby on the lap of a buxom mother does its best or worst to tear up a cheap but pretty fan, while the latter surveys the dancing couple approvingly. Light wine is poured out and handed round; a musician plays a harmonium, and all—drinkers, smokers, dancers, and spectators, men, women, and children, old and young—seem thoroughly happy. An *abandon* of simple and innocent mirth unknown in our cold insular clime (*sketch, p.* 59).

155, "*Green apples*," MRS. EMILY WILLIAMS.
A small picture of an orchard.

156, "*Portrait of Miss Sellers*," MISS CONSTANCE PHILLOTT.

157, "*Spring-time*," J. R. WEGUELIN.

"O primavera, gioventù del anno,
O gioventù. primavera della vita."

Foremost figure in almost transparent white robe, with dark violet blue sash; behind her a figure in reddish purple. All the foreground is in shadow. A gleam of sunlight catches the apple-blossom and strikes across the grass beyond (*sketch, p.* 60).

158, "*The path to the village*," A. D. PEPPERCORN.

159, "*In the Golden west*," M. P. LINDNER.
Strong sunset effect; golden and red light reflected in still water (*sketch, p.* 61).

[*Door.*]

160, "*Portrait of Mrs. Eugene de la Penha*," EDWIN WARD.

161, "*The Greek Canal, Venice*," MISS CLARA MONTALBA.
Rich red tone on stone walls in evening light (*sketch, p.* 61).
One of the prominent pictures here is—

162. "*Perseus*," C. N. KENNEDY.
The monster sinking into the sea, having been turned to stone by the Medusa's head; Andromeda embracing the hero. In a foamy sea of blue and green the mailed hero stands by the rock about to release Andromeda, his breast-plate in one hand and the slain head of the Gorgon with its twisted snakes in the other (*sketch, p.* 62).

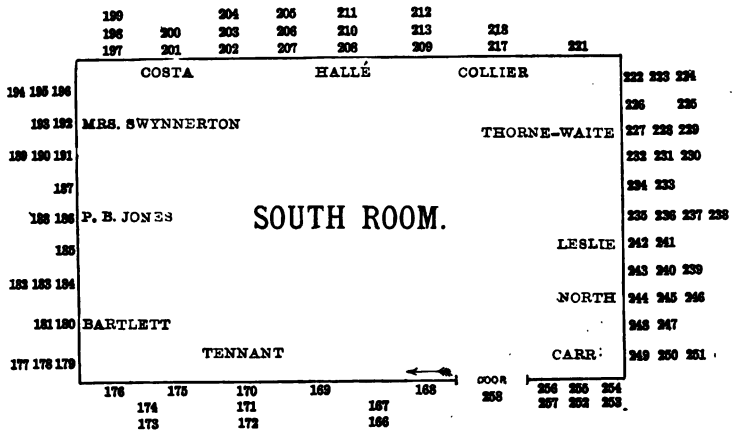
163, "*A river in the Eastern Riviera*," EDWARD H. FAHEY.

164, "*Portrait of Lord Charles Russell*," PERCY BIGLAND.
The retired Serjeant-at-Arms of the House of Commons.

165, "*Dewy morn*," ARTHUR RYLE.

20 X 30.

No. **391**. "*A windless corner*"— thistle down. DAVID BATES.



166, "*In Eastnor Park*," EDWARD ARCHER.

167, "*Winter in the lap of spring*," ERNEST PARTON.

168, "*Nellie's garden*," JAMES CHARLES.

169, "*Harvest moon, Shiplake-on-Thames*," JOHN PARKER.

170, "*Street Arabs at play*," MISS DOROTHY TENNANT.
On the Thames Embankment (*sketch, p.* 63).

171, "*Charcoal-burning in Monmouthshire*," RICHARD BEAVIS.
An oil painting by the well-known water-colour artist (*sk., p.* 64).

172, "*From a country garden*," MISS M. J. DAVIS.

173, "*The quarry*," HOMER WATSON.

Below is one of two landscapes by a well-known member of the Royal Water Colour Society—

174, "*Holy Island Castle, Northumberland*," A. W. HUNT.
Quiet silvery-grey effect, over sea, and the land beyond.

175, "*A Somersetshire coombe*," J. W. BECK.

176, "*Cathedral of Leon, Spain*," A. B. DONALDSON.
Water-colour. Rich tones of red, yellow and blue, on tiles, walls and windows. Exterior of cathedral, houses and shops.

177, "*Portrait of R. J. Fennessy, Esq.*," ALFRED HARTLEY.

178, "*Doomed in the shade thy sweets to shed*," J. FITZ MARSHALL.

179, "*After-glow*," M. R. CORBETT (*sketch, p.* 65).

180, "*A healing shrine, County Galway*," W. H. BARTLETT.
"A vigil must be kept from sunset till break of day."
Faint streaks of dawn visible over distant hills and nearer water (*sketch, p.* 65).

181, "*A sand pit*," E. M. WIMPERIS.

182, "*In green pastures*," MISS M. A. BUTLER.

83, "*A boy fishing*," H. H. LA THANGUE.

184, "*River banks in July*," EDWARD W. WAITE.

185, "*The ferry—a dainty fare*," G. H. BOUGHTON, A.R.A.

A small upright picture. Girl in white, with parasol and basket of flowers, and a little pug dog, descending steps to a ferry boat, from a quaint old river-side inn.

186, "*George Lewis, Esq., at work in his office in Ely Place*," PHILIP BURNE-JONES (*sketch, p.* 66).

187, "*Longing*," MISS ANNA ALMA-TADEMA.

A girl in dark blue looking wistfully out of a window.

188, "*Ightham Moat*," JOHN J. SARGENT.

A party of ladies, and a gentleman, playing bowls on a very green lawn, in the garden of a country house.

189, "*Terrace of the Convent of Sta. Teresa, Capri*," W. W. COLLINS.

190, "*Water meadows in April*," MARK FISHER.

191, "*Peace and fair contentment crowned with flowers*," IVYSTAN HETHERINGTON. The beautiful old garden of a country house, in which are a lady and her child walking amid hollyhocks, marguerites, and other flowers. Tea laid on a table under a tree.

192, "*Two sons of W. Herringham Esq., M.D.*," MRS. A. L. SWYNNERTON (*sketch, p.* 66).

193, "*The full moon*," T. C. FARRER (*sketch, p.* 67).

194, "*Father Damien's arrival at a leper settlement*," E. CLIFFORD.

195, "*Springtime in the Surrey Hills*," SIR ARTHUR CLAY, BT.

196, "*Toledo*," A. B. DONALDSON.

197, "*Thunder clouds*," M. P. LINDNER.

Lurid yellow sky behind the clouds: golden light on the water.

198, "*Near Stokesby, Yorkshire*," W. BRIGHT MORRIS.

199, "*Returning from mass, Volendam, N. Holl.*," C. J. WATSON.

200, "*A consultation*," FRANK W. W. TOPHAM.

Sisters of Mercy, a peasant mother and a baby, obviously in trouble of some sort (*sketch, p.* 67).

201, "*The maiden and the bird*," C. E. HALLÉ.

A girl secreting a love letter among ivy leaves, watched by a bird perched on a fountain. Blue robe bordered with gold, over white dress. Pink, red and yellow roses in basket.

202, "*Far from the madding crowd*," ARTHUR LUCAS.

A small picture of deep green grass, and trees.

203, "*Petrarch's first sight of Laura; at the Church of Santa Chiara, Avignon*," MRS. STILLMAN.

Water colour. Laura, in purple and red robe, bestowing alms on an old woman as she leaves the church, followed by her page: the poet, in a white garment bordered with fur, with book in hand, gazes intently upon her. Rich colouring, costume, and interior decoration, &c.

204, "*White and gold*," MISS M. J. DAVIS.

205, "*A hunting morning*," CLAUDE HAYES.

206, "*Portrait of Sir Charles Russell, Q.C., M.P.*," C. E. HALLÉ.

207, "*Bocca d'Arno*," PROFESSOR COSTA (*sketch, p.* 68).

208, "*They sleep by day to strive by night*," PROFESSOR COSTA.
Two fishermen sleeping by their boat on the shore (*sketch, p.* 68).

209, "*If love be dead, why dost thou rise, O Sun?*" PROF. COSTA.
Veiled and cowled figure of a man apostrophising the sun, as it rises over distant hills across the water.

210, "*Young knight in armour*," C. E. HALLÉ.

"Then a soldier,

. . . . . .

Seeking the bubble reputation
Even in the cannon's mouth."

211, "*A monastery garden*," E. BLOUNT SMITH (*sketch, p.* 68).

212, "*Hay time*," J. H. SNELL.

213, "*Portrait of Mr. John Burns*," THE HON. JOHN COLLIER.
The famous industrial "organiser," in a pea-jacket (*sketch, p.* 69).

214, "*A reedy river*," MISS E. STEWART WOOD.

215, "*The triumph of Saul and David*," T. M. ROOKE.

"And the women answered one another as they played, and said, 'Saul hath slain his thousands, and David his ten thousands.'"

David, bearing the head of Goliath in his right hand, following the procession of the king. A throng of spectators in the streets and on the walls applauding and throwing flowers. The colour of the costumes is richly diversified (*sketch, p.* 69).

216, "*A silvery day, west of the Needles*," HENRY MOORE, A.
Blue sky flecked with white clouds and sea flaked with white foam, bright in the sunlight that imparts a glow to the whole bay.

217, "*The singers, Byzantine interior*," CLAUDIUS HARPER.
Rich costumes and interior with veined marbled pillars and floor, and gemmed and jewelled windows (*sketch, p.* 70).

218, "*Portrait of Holroyd Chaplin, Esq.*," W. LLEWELLYN.

219, "*Star-light*," EDWARD STOTT.

220, "*A Yorkshire out field*," R. M. JONES.

221, "*Banks of the Arno, Florence—evening*," PROF. COSTA.
Golden light on water and pink sunset glow in sky.

222, "*Sunset*," a sketch, W. PADGETT.

223, "*An October afternoon*," MISS FANNY W. CURREY.

224, "*Through haze of autumn shine the golden leaves*," MRS. PAUL J. NAFTEL.

225, "*An Arab fortune teller, Cairo*," TRISTRAM ELLIS.

226, "*Selsey Bill*," JAMES CHARLES.

227, "*Portrait of Miss Cooper*," J. J. SHANNON.

228, "*On the River Frome, Dorsetshire*," ARTHUR LUCAS.

229, "*Through leafless woods*," R. GAY SOMERSET.

230, "*Harrowing*," EDWARD STOTT.

231, "*The fugitive*," ARTHUR LEMON.
Boy on brown horse fleeing from Roman soldiers; wild landscape

232, "*The shepherds meet*," R. THORNE WAITE.

Coast scene, cliffs and sea, two shepherds—man and boy—and their dogs, meeting (*sketch, p.* 71).

233, "*Fladbury Mill*," ALFRED PARSONS.

Old red mill reflected in the water, on which are white ducks.

Below is a small picture—

234, "*The evening of a day of thunder-storms*," C. P. KNIGHT.

Heavy clouds rolling away after a storm, reflected in water.

235, "*At Serpiolle*," PROFESSOR COSTA.

In the centre of the wall is a small delicately painted picture—

236, "*Perfect bliss*," G. D. LESLIE, R.A.

A maiden in light summer dress with straw hat and dark-blue sash, pouring water from a can into a watering-pot held by a little girl. Poppies, hollyhocks, &c., in the background.

237, "*The Earl and Ctess. of Radnor and Visct. Folkestone*," E. CLIFFORD.

238, "*A study near Rome*," ORLANDO WARD.

239, "*On a bright spring morning*," EDWARD STOTT (*sk., p.* 72).

240, "*To pastures fresh*," EDGAR WILLS (*sketch, p.* 71).

241, "*Near Nobiallo, Lake of Como*," ARTHUR LUCAS.

242, "*Broom in blossom*," ALFRED PARSONS.

243, "*The path through the haunted copse*," J. W. NORTH.

Winter landscape, pink sunset and floating clouds; bare branches of trees, blue hills in distance and a woman in the foreground.

244, "*James Cagney, Esq., M.D.*," W. G. ROBERTSON.

245, "*The old bridge of Powick*," J. W. BECK.

246, "*The gardeners*," ARTHUR HUGHES (*sketch, p.* 72).

247, "*The Duchess of Manchester*," W. B. RICHMOND, A.R.A.

248, "*Exmoor—morning*," MRS. ARTHUR MURCH.

249, "*A study*," MISS ANNA ALMA-TADEMA.

250, "*The Swan Inn, Streatley*," MISS ELLEN BOWYER.

251, "*Lodge Lane, Worth*," MISS E. C. HAYTER.

252, "*The music party*," C. FAIRFAX MURRAY.

253, "*Victoire*," S. C. HARRISON.

254, "*Land Gate, Rye*," T. M. ROOKE.

255, "*The story of the Cross*," DAVID CARR.

An old Cornish woman telling the story of the Crucifixion to a group of children on the cliffs (*sketch, p.* 73).

256, "*Old Fountain, Perugia*," PHILIP NORMAN.

257, "*Porta Eburnea, Perugia*," PHILIP NORMAN.

258, "*The Estuary of the Exe at low water*," C. P. KNIGHT.

No. 46. "*A bean-field.*" ALFRED PARSONS. 29 × 45.

THE BALCONY.

In this gallery are some interesting studies made for the "*Briar Rose*" and other paintings by Mr. E. Burne-Jones. First in order of the catalogue, commencing near the East staircase, is—

259, "*Matins in the glen.*" TOM KELLY (*sketch, p.* 74).

260, "*Jasmine,*" HENRY RYLAND.

Large chalk drawing of a young girl with background of jasmine.

261, "*Haddon Hall,*" MAJ.-GEN. DONNELLY, C.B. (late R.E.).

262, "*Llanrhaiadr-yn-Mochnant, N. Wales,*" W. B. GARDNER.

263, "*Large yew tree in an old churchyard,*" H. R. ROSE.

264, "*On the Roman Campagna,*" C. H. POIGNDESTRE.

265, "*Roses,*" MRS. CECIL LAWSON.

266, "*The mill on Sunday,*" NEWTON BENETT (*sketch, p.* 74).

267, "*A Pond in Brittany,*" MRS. SAVILE CLARKE.

268, "*Portrait of Dorothy Parker;*" in red chalk. E. R. HUGHES.

269, "*The Finsteraathorn,*" ALFRED WILLIAMS.

270, "*Silenus and Flowers,*" MRS. WATERHOUSE.

271, "*Tattershall Castle, Lincolnshire,*" E. SALOMONS.

272, "*Above the cliff,*" J. W. WALKER.

273, "*Sunset near Perugia,*" PHILIP NORMAN.

274, "*A Japanese home, Nikki,*" THEODORE WORES (*sketch, p.* 75).

275, "*Rye from the cliffs,*" T. M. ROOKE.

276, "*Plateau du Phare à Noirmontier—Matin,*" A. BAUDRY.

277, "*The Isle of Wight, from near Bournemouth,*" DAN FISHER.

278, "*L'anse du Cahos à Noirmontier — Effet d'àpres midi,*" A. BAUDRY.

279, "*Coloured wax,*" MISS ELLA CASELLA.

280, "*Coloured wax*," MISS NELIA CASELLA.

281, "*The Pyramid of Maydoom, Upper Egypt*," FRANK DILLON.

282, "*A tale of two cities*," EDWARD REED.

"Under the Scaffold, Paris, 1789." "In front of the Dock, London, 1889."

283 and **284**, Two drawings for *Punch*, EDWARD T. REED.

285, "*The Viking seated by the shore;*" pencil drawing, CLEMENT O. SILBECK.

286, "*Boswells, Surrey*," MAJ.-GEN. DONNELLY, C.B. (late R.E.).

287, "*Portrait of Miss Mary Heaton*," LOCKHART BOGLE.

288, "*Three studies*," HENRY J. HUDSON.

289, "*Portrait of Gwladys Elin Williams*," LOCKHART BOGLE.

290, "*Seven drawings—studies from Nature*," RUDOLF LEHMANN.

291, "*A frosty morning*," A. F. GRACE.

292, "*Afternoon*," A. PRIESTMAN.

Expanse of cloudy sky over still water, in which the tones of the clouds are reflected.

293, "*In the woods, Glengariffe*," MISS BAILWARD.

294, "*The Warden's garden, Winchester College*," NORA DAVISON.

295, "*Black, but comely;*" (a horse) JOSEPH H. WALLIS.

296, "*Luck Mill Down*," W. A. SMITH.

297, "*Abandoned*," DAVID GREEN.

Water-colour. Stormy sea, boat leaving a water-logged vessel.

298, "*The youthful poet*," THOMAS RILEY (*sketch, p.* 75).

299, "*Sunshine o'er the meadows*," CLEM LAMBERT.

A water-colour; flat meadows with stream running through.

300, "*A long shore*," W. P. KNOWLES.

301, "*After a shower*," B. J. OTTEWELL.

302, "*On the blythe*," MRS. SAVILE CLARKE.

303, "*Segovia*," A. B. DONALDSON (*sketch, p.* 9).

304, "*Teignmouth*," ARNOLD PRIESTMAN.

305, "*Peckforten Castle, Cheshire*," W. BISCOMBE GARDNER.

306, "*Three studies*," HENRY J. HUDSON.

307, "*Selling ducks, above Felin Tuhunt-yr-Axon Mill, Llanrhaiadr-yn-Mochnant, North Wales*," W. BISCOMBE GARDNER.

Next are a series of pencil drawings—

308, *Portraits of* "*Viscount Sherbrooke*," "*H. Flaudrin*," "*Lord St. de Redcliffe*," "*Cardinal Manning*," "*Sir Frederick Leighton, P.R.A.*" "*P. V. Cornelius*," "*Elizabeth Browning*," RUDOLF LEHMANN.

308*, "*Portrait of Mrs. Jury*," MRS. KATE G. HASTINGS

Over the staircase is—

309, "*Venice*," MISS HILDA MONTALBA (*sketch, p.* 76).

310, "*A Fishing Village*," W. P. KNOWLES.

311, "*Birches and Beeches*," EDWARD CLIFFORD.

312, "*The Footpath to the Village*," MISS BLANCHE BAKER.
313, "*A Country Road in Yorkshire*," W. BRIGHT MORRIS.
314, "*Chillon*," R. SPENCER STANHOPE.
315, "*View near Brunnan, Switzerland*," R. SPENCER STANHOPE.
316, "*At a Florentine Wedding Feast*," MRS. STILLMAN (*sk., p.* 76).
317, "*A Deserted Farm Yard*," MISS BLANCHE BAKER.
318, "*On the Lake of Lucerne*," R. SPENCER STANHOPE.
319, "*Lungo Mugnione, Florence*," R. SPENCER STANHOPE.

Next are a collection of studies and drawings by E. BURNE-JONES, A.R.A—**320**, "*Design in Gold;*" **321**, "*A Design in Gold*," sleeping figure; **322**, "*A Study;*" **323**, **324**, "*Orpheus and Eurydice;*" **325**, "*Chrysaor;*" **326**, "*Study of a Head;*" **327**, "*Sisyphus;*" **328**, "*Study of a Head for a Picture.*" Next are twenty designs for the four pictures of the "*Briar Rose*," the four pictures now exhibiting at Messrs. Agnew's Galleries in Bond Street—**329**, "*Study of a sleeping knight;*" **330**, "*Study of a helmet;*" **331**, "*Study of armour;*" **332**, "*Design for knight;*" **333**, "*Design for armour;*" **334–339**, "*Coloured designs for sleeping girls in the third picture of the series;*" **340**, *Coloured design for* "*The sleeping beauty;*" **341**, "*Studies of armour;*" **342–349**, "*Eight studies of heads for the third picture;*" **350**, "*Melchior;*" **351**, "*Urania;*" **352**, "*Sketch in gold for a picture;*" **353**, "*Wisdom;*" **354**, "*Andromeda;*" **355**, "*Design in Gold on Red.*

356, "*Design for book, 'About Robins,'*" LADY LINDSAY.

357, "*Spring*," MISS LISA STILLMAN.

358, "*Amor che a nullo amato amar perdona;*" **359**, "*A Portrait;*" **360**, "*A Portrait*," MISS LISA STILLMAN.

361, "*Primroses*," MRS. CECIL LAWSON.

362, "*Wells*," ALBERT GOODWIN.

363, "*Design for Book, 'About Robins,'*" LADY LINDSAY.
364, "*Near Westward Ho, North Devon*," GAETANO MEO.
365, "*Master Frank Balfour*," PHILIP BURNE-JONES.
366, "*Granville*," E. SALOMONS.
367, "*A Study*," C. A. FURSE.
368, "*Lady Betty Balfour*," PHILIP BURNE-JONES (*sketch, p.* 77).
369, "*Evening*," MISS BLANCHE BAKER.
370, "*Cyclamens*," MRS. L. M. KEITH.
371, "*Twilight*," G. CLAUSEN.
372, "*Canal lock in Essex*," JAMES ORROCK.
373, "*Poppeia*," F. MARKHAM SKIPWORTH.
374, "*A sandhill, Hampstead*," GAETANO MEO.
375, "*A quiet evening*," WILFRID BALL.
376, "*The mill dyke*," T. F. GOODALL.
377, "*Peter*," EDWIN WARD (*sketch, p.* 77).

378, "*Nettuno*," CONTE NAPOLEONE PARISANI.
379, "*Lausanne, Switzerland*," ALBERT GOODWIN.
380, "*Lulworth Cove, Dorset*," MRS. KATE G. HASTINGS.
381, "*Western lowlands*," KENNETH MACKENZIE.
382, "*Early morn*," ARTHUR H. RIGG.
383, "*Sound of Lismore*," COLIN HUNTER, A.R.A.
384, "*The gladness of spring*," JOHN FULLWOOD (*sketch, p.* 78).
385, "*Haymaking, Cover Wood*," FRANK WALTON.
386, "*An Allegory*," MISS DOROTHY TENNANT.
387, "*Evening Shadows*," MISS E. STEWART WOOD.
388, "*Lulworth, Dorset*;" a sketch, MRS. KATE G. HASTINGS.
389, "*The Villa Medici, Rome*," CHARLES EARLE.
390, "*The Clyde at Lamington*," A. K. BROWN (*sketch, p.* 78).
391, "*A Windless Corner*," DAVID BATES (*sketch, p.* 14).
392, "*A Dinner party at the Earl af Aberdeen's*," A. E. EMSLIE.
On the right of the hostess is Mr. Gladstone; amongst the guests are the Earl and Countess of Rosebery (*sketch, p.* 78).
393, "*When the Grey Day Closes*," ARTHUR J. RYLE (*sk., p.* 79).
394, "*Glengariffe, Ireland*," MISS BAILWARD.
395, "*Near Conway*," WELLESLEY COTTERELL.
396, "*Saint Veronica*," THOMAS RILEY.
397, "*Sunshine and Blossom in Japan*," THEODORE WORES.
Japanese lady and boy feeding pigeons: other figures.
398, "*Half Awake*," J T. NETTLESHIP.

34 × 48.

No. 96. "*Homewards*." ROBERT W. ALLAN.

SCULPTURE.

399, "*Dancing;*" bronze. E. ONSLOW FORD, A.R.A.

An Eastern girl, wearing on her head the skin and feathers of a parrot, whose outstretched wings form a covering like that of the helmet of Mercury (*sketch, p.* 80).

400, "*The Right Hon. the Lord Chancellor;*" bronze. CONRAD DRESSLER.

401, "*Pan the Piper;*" coloured plaster. CONRAD DRESSLER.

402, "*Decorative Panel,*" part of a memorial tablet to the late William Graham; bronze. ALFRED GILBERT, A.R.A.

403, 404, "*Busts of J. Corbett, Esq., M.P.;*" and *J. Verdin, Esq.;*" bronze. J. W. SWYNNERTON.

405, "*Sketch of Colossal Statue of the Marquis of Dufferin and Avà,*" to be erected at Calcutta; clay. SIR E. BOEHM, BART, R.A.

406, "*Bust of the late Lord Napier of Magdala;*" clay. SIR E. BOEHM, BART., R.A. Study, equestrian statue at Calcutta.

407, "*The story of Psyche;*" marble. HARRY BATES.

408, "*Mariquita;*" marble bust. HARRY BATES.

409, "*Bust of Mr. T. H. Worrall:*" bronze. ALBERT TOFT.

410, "*Portrait Bust of Lady Brooke Ranee of Sarawak;*" terra cotta. THE COUNTESS FEODORA GLEICHEN.

411, "*Portrait Bust of Ludovic Labbè, Esq.;*" bronze; **412**, "*Portrait medallion of Madame Charles Gaudry;*" **413**, "*Love's first low whispering;*" bas-relief; **414**, "*H. M. Stanley, Esq.,*" MISS E. HALLÉ. Medal executed for the Royal Geographical Society.

415, "*Love's token;*" statuette for marble (*sketch, p.* 79); **416**, "*Paul;*" terra cotta bust. E. ROSCOE MULLINS.

417, "*Inspiration;*" terra cotta bust; **418**, "*Guido;*" terra cotta bust. ALFRED DRURY.

419, "*Poetry;*" bronze statuette; **420**, "*Portrait bust of Mrs. J. C. Forrester,*" R. A. LEDWARD.

421, "*Miss C. Esther Garrison;*" bronze bas-relief A. VAN WURT.

422, "*The Baptism of Christ;*" wax panel: **423**, "*Mrs. H. Copping;*" bronze medallion. H. A. PEGRAM.

424, "*Lord Tennyson;*" bronze medallion. G. J. COWELL.

425, "*Head of an old man;*" bronze medallion. ALFRED TOFT.

426, "*Maidenhood;*" marble. O. A. YOUNG.

427, "*Mrs. Knowles;*" bronze medallion; **428**, "*Mrs. Charles Johnson;*" marble medallion. T. S. LEE.

429, "*Her Majesty the Queen;*" bronze medallion; **430**, "*Miss Varley;*" bronze medallion. R. E. GLASSBY.

431, "*Head of a Child;*" marble bas-relief. THE COUNTESS FEODORA GLEICHEN.

432, "*A Medallion Portrait.*" ALBERT TOFT.

433, "*W. J. Dyer, Esq.;*" medallion portrait. MISS F. NEWMAN.

434, "*A Bronze Medallion.*" W. GASCOMBE JOHN.

435, "*Beethoven, Mozart, &c.;*" bronze bas-relief. A. GLASS.

436, "*Miniature of Phyllis Millais James, daughter of Major W. James (Scots Greys).*" MISS DAISY BLADES.

LIST OF ILLUSTRATIONS.

PAGE

ALLAN, ROBERT W. 22
ALMA-TADEMA (MRS.) 56

BARCLAY, EDGAR 33
BARTLETT, W. H. 65
BATES, DAVID 14
BATTEN, J. D. 36
BEAVIS, RICHARD 64
BENETT, NEWTON 74
BLACK, ARTHUR J. 33
BOUGHTON, G. H., A.R.A. 48
BROWN, A. K. 78
BURNE-JONES, PHILIP . . . 66, 77

CADOGAN, S. R. 53
CARR, DAVID 73
CHRISTIE, J. E. 29
COLLIER, HON. JOHN . . . 54, 69
CORBETT, M. R. 65
COSTA, PROFESSOR 68

DONALDSON, A. B. 9

EMSLIE, A. E. 78

FARRER, T. C. 67
FORD, E. ONSLOW, A.R.A. . . . 80
FULLWOOD, JOHN 78

HAANEN, J. VAN 59
HALLÉ, C. E. 25, 34
HARPER, CLAUDIUS 70
HAYES, E. 58
HELCKÉ, A. 46
HEMY, C. NAPIER 47
HUGHES, ARTHUR 72

IRELAND, T. 29

JAY, W. S. 38
JENKINS (MISS), BLANCHE . . . 28

KELLY, TOM 74
KENNEDY, C. N. 62
KNIGHT, J. W. BUXTON . . . 30

LEA-MERRITT (MRS.), A. . . . 30
LEMON, ARTHUR 51
LINDNER, M. P. 61

PAGE

MACALLUM, HAMILTON 31
MACBETH, R. W., A.R.A. . . . 45
MACLAREN, WALTER 27
MILLAIS, SIR JOHN, BART., R.A. . 49
MONTALBA (MISS), CLARA . . . 61
MONTALBA (MISS), HILDA . . . 76
MULLINS, E. ROSCOE 79
MURRAY, DAVID 55

OSBORNE (MISS) E. M. 36

PADGETT, W. 26, 41
PARKER, J. 42
PARSONS, ALFRED. 19
PARTON, ERNEST 57
PERUGINI (MRS.) 50

RICHMOND, W. B., A.R.A. . . . 39
RILEY, THOMAS 75
ROOKE, T. M. 69
RYLE, ARTHUR J. 79

SHANNON, J. J. 37, 43
SMITH, E. BLOUNT 68
STILLMAN (MRS.) 76
STOTT, EDWARD 72
STRUDWICK, J. M. 26
SWYNNERTON (MRS.), A. L. . . 66

TENNANT, DOROTHY 63
THANGUE, H. H. LA 52
THOMSON, LESLIE. 40
TOPHAM, FRANK W. 67

WAITE, EDWARD W. 51
WAITE, R. THORNE 71
WARD, EDWIN 38, 77
WATTS, G. F., R.A. 32, 35
WEGUELIN, J. R. 60
WETHERBEE, G. F. 44
WHIPPLE, J. 53
WILKINSON, HUGH 41
WILLS, EDGAR. 71
WORES, THEODORE 75

YATES, F. 31

WEST ROOM.

36 X 22.

No. 3. "*In fairyland.*" C. E. HALLÉ.

30 × 40.

No. 2. "*As the red moon rose o'er a Sussex down.*" W. PADGETT.

31 × 24.

No. 11. "*The gentle music of a by-gone day.*" J. M. STRUDWICK.

No. 7. "*Fruit time.*" WALTER MACLAREN. 37 × 70.

32 X 25.

No. 9. "*Ruby, daughter of Lieut.-Colonel Arthur H. Davis.*"
MISS BLANCHE JENKINS.

30 × 23.

No. 12. "*By woodland and stream.*" T. IRELAND.

31 × 42.

No. 14. "*The four Maries.*" J. E. CHRISTIE.

53 × 43.

No. 18. *"Portraits of Jacqueline and Isaura Loraine."* MRS. ANNA LEA-MERRITT.

24 × 36.

No. 19. *"All on a summer's day."* J. W. BUXTON KNIGHT.

50 × 36.
No. 30. "*Portrait of the Dowager Marchioness of Downshire.*" F. YATES.

28 × 47.
No. 26. "*Landing Long-lines.*" HAMILTON MACALLAM.

48 × 38.

No. 31. "*Ariadne.*" G. F. WATTS, R.A.

45 × 36.

No. 35. "*The gloom of the Vale of Brandon.*" ARTHUR J. BLACK.

36 × 48.

No. 34. "*Shelter.*" EDGAR BARCLAY.

76 × 39.

No. 41. "*Portrait of Mrs. Harry Taylor.*" C. E. HALLÉ.

36 × 26.

No. 47. "*Little Red Riding Hood.*" G. F. WATTS, R.A.

24 × 20.

No. 49. "*Portrait of Miss Jane Cobden.*" MISS E. M. OSBORNE.

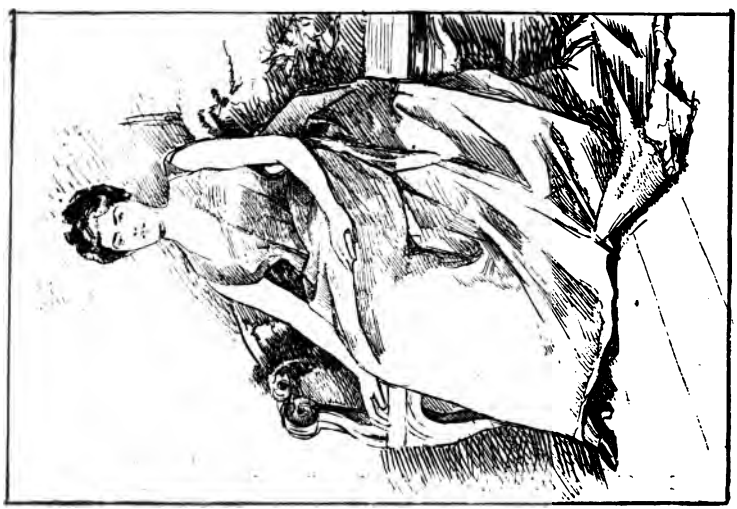
56 × 84.

No. 50. "*The Waking of Brynhild.*" J. D. BATTEN.

87 × 47.

No. **64.** "*Portrait of Sir Alfred Lyall.*" J. J. SHANNON.

No. 68. "*Nature's floral carpet.*" W. S. JAY. 50 × 40.



No. 66. "*Portrait of Mrs. Norton Strode Jackson.*" EDWIN WARD, 72 × 48.

No. 72. . . . . W. B. RICHMOND, A.R.A. 4 ft. 10 in. × 9 ft. 7 in.

"Athwart that wintry wilderness of thorns
Flashed from her motion splendour like the morn's,
And from her presence life was radiated
Through the grey earth, and branches bare and dead;
So that her way was paved and roofed above
With flowers as soft as thoughts of budding love."
SHELLEY'S *Epipsychidion.*

50 × 30.

No. 78. "*Summer.*" LESLIE THOMSON.

NORTH ROOM.

26 X 38.

No. 91. "*Winter sunlight.*" HUGH WILKINSON.

30 X 40.

No. 95. "*On the marshes.*" W. PADGETT.

46 X 36.

No. 93. "*A plea for an absent one.*" J. PARKER.

77 × 57.

No. 99. "*Portrait of Mrs. Alexander Whitelaw.*" J. J. SHANNON.

No. 105. "*O! lovely spring!*" G. F. WETHERBEE. 36 × 50.

42 × 33.

No. 108. "*The gipsy's weary way.*" R. W. MACBETH, A.R.A.

No. 110. "*Lobster catchers.*" A. HELCKÉ. 32 × 48.

No. 112. *"A poor catch."* C. NAPIER HEMY. 35 × 48.

48 × 27.

No. 113. "*Winter in Brabant, seventeenth century.*"
G. H. BOUGHTON, A.R.A.

67 × 48.

No. 119. "*Dew-drenched furze.*" SIR JOHN MILLAIS, BART., R.A.

48 × 25.

No. 125. "*Happy and careless.*" MRS. KATE PERUGINI.

50 × 38.

No. 129. "*When russet leaves obstruct the straggling ways of oozy brooks.*" EDWARD W. WAITE.

36 × 44.

No. 128. "*The horse pond.*" ARTHUR LEMON.

69 × 57.

No. 132. "*Leaving home.*" H. H. La Thangue.

36 × 24.

No. 135. "*Chestnut woods, Knole Park, Sevenoaks.*" S. R. CADOGAN.

20 × 30.

No. 134. "*A summer day in Sussex.*" J. WHIPPLE.

No. 141. "*A study.*" HON. JOHN COLLIER. 56 × 67.

No. 142. *"The meadow mirror."* DAVID MURRAY. 40 × 60.

36 × 24.

No. 148. "*Battledore and Shuttlecock.*" MRS. ALMA-TADEMA.

71 × 52.

No. **149.** "*When daylight dies.*" ERNEST PARTON.

Sweet dreams of other days arise,
And memory breathes her vesper sigh to thee."

No. 151. "*Hard-a-port!*" E. HAYES. 40 X 59.

41 × 33.

No. 154. "*La Sagra—Venetian popular feast.*" J. VAN HAANEN.

67 × 31.

No. 157. "*Spring-time.*" J. R. WEGUELIN.

43 × 56.

No. 159. "*In the Golden west.*" M. P. LINDNER.

37 × 24.

No. 161. "*The Greek Canal, Venice.*" MISS CLARA MONTALBA.

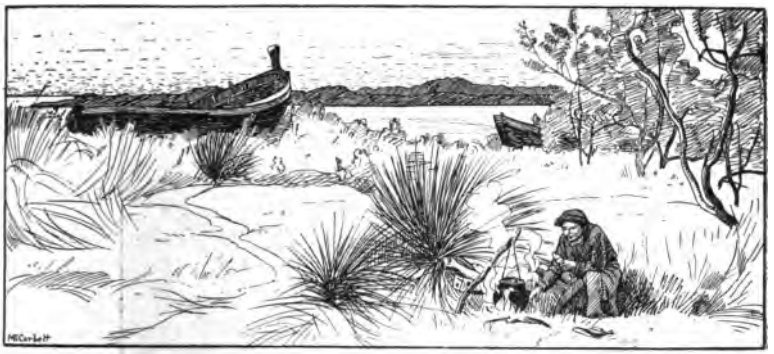
9 ft. × 6 ft.

No. 162. "*Perseus.*" C. N. KENNEDY.

SOUTH ROOM.

No. 170. "*Street Arabs at play.*" Miss Dorothy Tennant. 35 × 70.

No. 171. "*Charcoal-burning in Monmouthshire.*" RICHARD BEAVIS. 36 × 48.



14 × 32.

No. 179. "*After-glow.*" M. R. CORBETT.

50 × 34.

No. 180. "*A healing shrine, county Galway.*" W. H. BARTLETT.

"A vigil must be kept from sunset to break of day."

30 × 22.

No. 186. "*George Lewis, Esq.*" PHILIP BURNE-JONES.

35 × 35.

No. 192. "*Sons of W. Herringham, Esq., M.D.*" MRS. A. L. SWYNNERTON.

35 × 27.

No. **193.** "*The full moon.*" T. C. FARRER.

22 × 30.

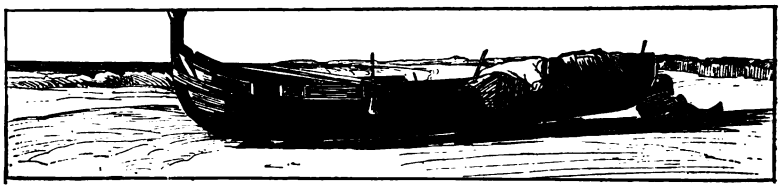
No. **200.** "*A consultation.*" FRANK W. W. TOPHAM.

12 × 37.

No. 211. "*A monastery garden.*" E. BLOUNT SMITH.

13 × 40.

No. 207. "*Bocca d'Arno.*" PROFESSOR COSTA.

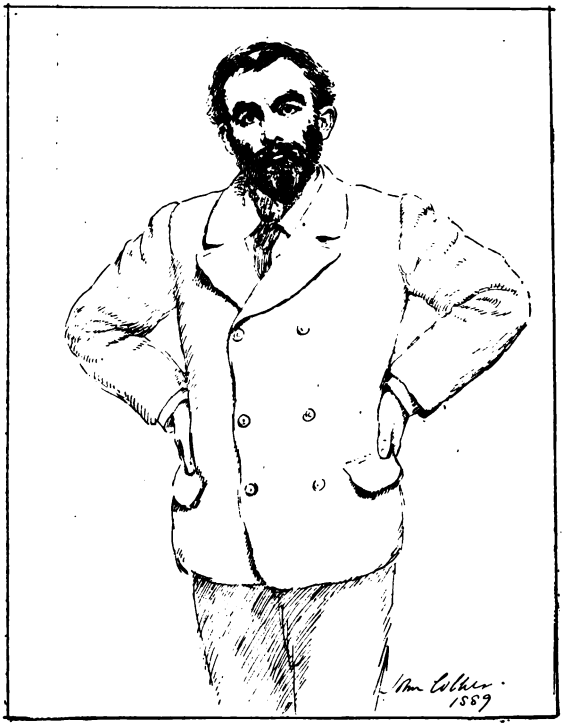


10 × 40.

No. 208. "*They sleep by day to strive by night.*" PROFESSOR COSTA.

21 × 28.

No. 215. "*The triumph of Saul and David.*" T. M. ROOKE.



50 × 40.

No. 213. "*Portrait of Mr. John Burns.*" THE HON. JOHN COLLIER.

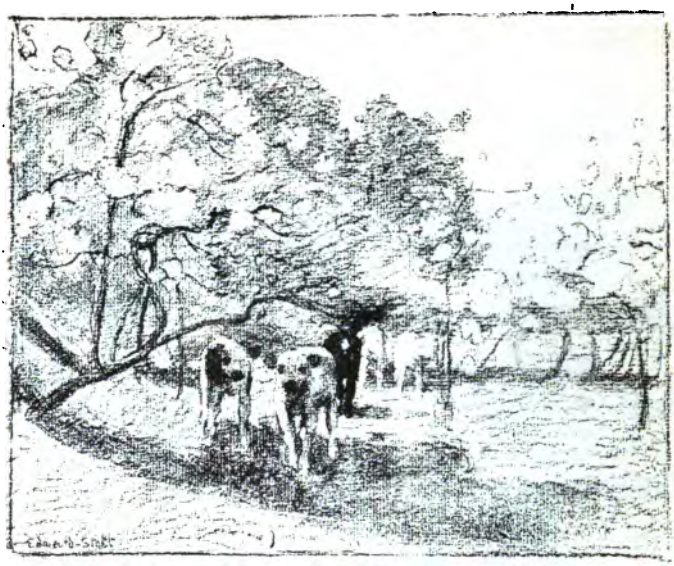
43 × 23.
No. 217. "*The singers, Byzantine interior.*" CLAUDIUS HARPER.

25 × 53.

No. **240.** "*To pastures fresh.*" EDGAR WILLS.

27 × 40.

No. **232.** "*The shepherds meet.*" R. THORNE WAITE.



24 × 30.

No. 239. "*On a bright spring morning.*" EDWARD STOTT.

18 × 14.

No. 246. "*The gardeners.*" ARTHUR HUGHES.

No. 255. *"The story of the Cross."* DAVID CARR. 43 × 60.

THE BALCONY.

75 × 50.

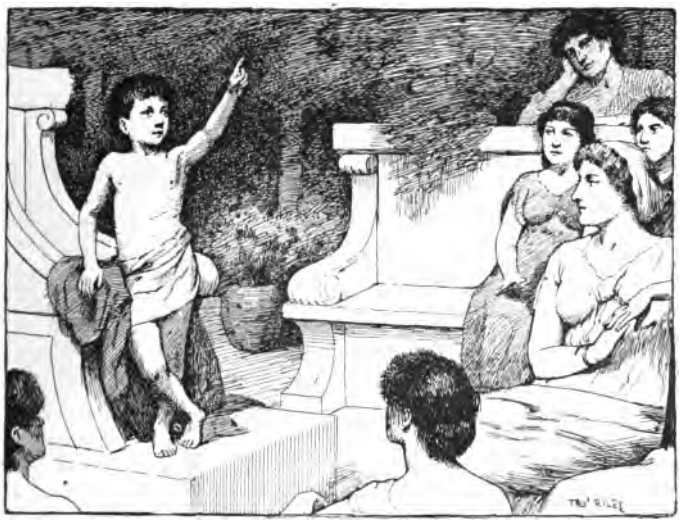
No. **259.** "*Matins in the glen*" TOM KELLY.

10 × 15.

No. **266.** "*The mill on Sunday.*" NEWTON BENETT.

26 × 34.

No. **274.** "*A Japanese home, Nikki.*" THEODORE WORES.



14 × 18.

No. **298.** "*The youthful poet.*" THOMAS RILEY.

24 × 38.

No. **309.** "*Venice.*" MISS HILDA MONTALBA.

19 × 27.

No. **316.** "*At a Florentine wedding feast.*" MRS. STILLMAN.

No. 368. "*Lady Betty Balfour.*" PHILIP BURNE-JONES. 18 × 14.

No. 377. "*Peter.*" EDWIN WARD. 16 × 11.

No. 384. "*The gladness of spring*"—water-colour. JOHN FULLWOOD. 30 × 50.

No. 390. "*The Clyde at Lamington.*" A. K. BROWN. 12 × 24.

No. 392. "*A dinner party at the Earl of Aberdeen's.*" A. E. EMSLIE. 14 × 22.

24 × 36.

No. 393. "*When the Grey Day Closes.*" ARTHUR J. RYLE.

No. 415. "*Love's Token.*" E. ROSCOE MULLINS.

SCULPTURE.

No. 399. "*Dancing*"—bronze. E. ONSLOW FORD, A.R.A.

THE ✣ ORIENTAL ✣ WAREHOUSE,

117 & 119, REGENT ST., LONDON, W.

(Two Doors from the NEW GALLERY.)

FARMER & ROGERS

(NOW GEORGE GULLEY AND CO.)

RESPECTFULLY INVITE INSPECTION OF THEIR NEW IMPORTATIONS OF

Eastern ✣ Art ✣ Productions,

AT THE MOST MODERATE PRICES,

INCLUDING

Screens, Fans, Cabinets,
Tables, Stands, Gongs, Trays, Curtains,
Table Covers.

ANTIQUE AND MODERN PORCELAIN

Of every description.

A GREAT VARIETY OF

JAPANESE AND OTHER EASTERN CURIOS,

From Sixpence to 100 Guineas.

IMPORTERS OF

INDIAN SHAWLS & RAMPORE CHUDDAS.

THE ORIENTAL WAREHOUSE, 117 & 119, REGENT ST., LONDON.

THE BRADFORD MANUFACTURING COMPANY, LIMITED,

BRADFORD, YORKSHIRE,

Are the Pioneers of DIRECT TRADING, giving the public the very Latest Novelties in

DRESS FABRICS

DIRECT FROM THE LOOM AT MILL PRICES.

LADIES are invited to write for PATTERNS, which will be forwarded POST FREE (on approval) to any address.

DEPARTMENTS.

Fancy Dresses & Costume Cloths
All Wool Serges
Cashmeres and Merinoes
Velvets, Plushes, and Sealskins
Silks and Crapes
Mourning Dress Goods
Zephyrs, and Fancy Cotton Dress Goods
Mantle Cloths
Tweed Suitings & Coatings
Plain and Fancy Flannels
Oxford and Harvard Shirtings
Calicoes and Sheetings

Window Hollands
Table Cloths and Napkins
Household Linens
Toilet and Down Quilts
Cambric Handkerchiefs
Lace Curtains, Art Muslins
Cretonnes, and Dimities
Blankets
Hosiery, Ladies' Jerseys, &c.
Ladies' Dressing Gowns and Jackets
Underclothing, Baby Linen, &c.
Skirtings, Umbrellas
Showerproof Cloaks

ANY LENGTH CUT AT MILL PRICES. { CARRIAGE PAID on all orders exceeding £1 value.

LARGEST STOCK IN THE KINGDOM TO SELECT FROM

At Prices to Suit all Requirements.

Latest Fashionable Novelties,

IN ALL THE MOST APPROVED COLOURS. *COMPARISON SOLICITED.*

CAUTION—Everything emanating from the B. M. Co. bears their Registered Trade Mark "The Girl at the Loom," without which nothing is genuine.

NO AGENTS EMPLOYED.

Please mention this Catalogue when writing for patterns, and always address in full,

The BRADFORD Manufacturing Co. LIMITED,

Bradford, Yorkshire.

HENRY BLACKBURN'S ART HANDBOOKS

No. IV. One Shilling

THE

New Gallery

1891

A COMPLETE

Illustrated Catalogue

OF THE

SUMMER EXHIBITION AT THE NEW GALLERY, 121 REGENT STREET, W.

WITH NOTES BY

HENRY BLACKBURN

EDITOR OF "ACADEMY NOTES," AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

Published by Special Permission

London

CHATTO AND WINDUS, PICCADILLY

MAY 1891

All Rights reserved.

"LIBERTY" SILKS.

These world-famed Fabrics are unequalled for beauty and softness of colour, purity of material and finish. They are invaluable for beautiful soft clinging Gowns and Draperies, and are manufactured from the finest yarns, and totally free from any kind of "dress."

Prices **15/6**, **19/6**, and **25/-** per piece of 7 yards, 34 inches wide.

New Patterns Post Free.

"LIBERTY" SPITALFIELDS BROCADES.

Messrs. LIBERTY have taken very great interest in aiding the re-development of British Silk Industries, and have on view the latest examples of rich brocades in this new work. The Spitalfields Brocades make charming Dinner, Evening, and Reception Dresses, *and most exquisite Court Trains.*

Prices from **13/6** to **22/6** per yard.

New Patterns Post Free.

"LIBERTY" SILKS

In a variety of new colourings. Suitable for Dresses and Draping, 24 inches wide. Price **1/11** per yard.

New Patterns Post Free.

"LIBERTY" SILKS

In "Liberty" Colours and all shades. Suitable for Dresses and Undergarments, tough and light. Price **3/3** per yard, about 30 inches wide.

New Patterns Post Free.

"LIBERTY" SATIN.

A new Satin. In a variety of "Liberty" shades. An excellent wearing fabric, soft, and pliant, for Dresses and Tea-gowns. Price **5/9** per yard, 28 inches wide.

New Patterns Post Free.

FOR DRESSES & FURNITURE.

"LIBERTY" ART FABRICS.

BEAUTIFUL & INEXPENSIVE

New Patterns Post Free.

"LIBERTY" CASHMERES

In a great variety of new "Liberty" colours and all shades. Soft, light, warm, and durable. Prices **21/-** and **25/-** per piece of 9 yards, 26 inches wide.

New Patterns Post Free.

"LIBERTY" KAMIL CLOTH.

In "Liberty" colours and all shades. For light and durable dresses. Price **2/11** per yard, 42 inches wide.

New Patterns Post Free.

"LIBERTY" PASHMIN CASHMERE.

New this Season. Very durable. In a great variety of "Liberty" colours and all shades. Price **3/-** per yard, 44 inches wide.

New Patterns Post Free.

"LIBERTY" LACHMI CASHMERE.

A beautiful soft light cloth. In "Liberty" colours. Price **3/6** per yard, 45 inches wide.

New Patterns Post Free.

"LIBERTY" ART FURNISHING FABRICS (NON-ARSENICAL).

Prices from **8d.** per yard, 32 inches wide, to **7/6** per yard, 50 inches wide. Many new and charming designs for the Season, in the choicest colourings, *at most moderate prices*, have been added to the already extensive variety of "Liberty" Cretonnes and Chintzes, which well repay a visit of inspection.

"LIBERTY" FURNITURE.

To meet the ever-increasing requirements of their business, Messrs. LIBERTY & Co. have added additional Furniture Show Rooms at Chesham House, and invite inspection of the new and specially furnished

Dining Rooms. Drawing Rooms. Library. Bed Rooms. Smoking Rooms and Studios.

LIBERTY & CO., Regent St., London, W.

Under Revision.]

THE

New Gallery

1891

A COMPLETE

Illustrated Catalogue

OF THE

SUMMER EXHIBITION

WITH NOTES BY

HENRY BLACKBURN

EDITOR OF "ACADEMY NOTES," ETC., AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS

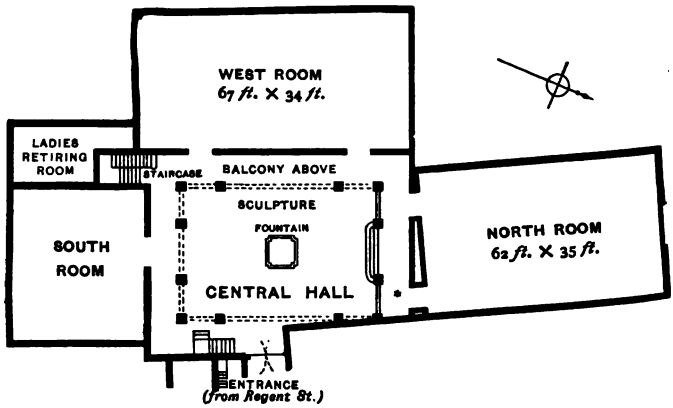
No. 377.

London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1891.

HARVARD COLLEGE LIBRARY
THE GIFT OF
MRS. GEORGE E. RICHARDS
NOV. 1, 1918.



THE NEW GALLERY.

No. IV. 1891.

NOTICE TO ARTISTS.—For Regulations respecting the admission of works of art for the SUMMER EXHIBITIONS, application should be made to the Secretary at the Gallery, 121 Regent Street, W.

Sketches for the Illustrated Catalogue of the "NEW GALLERY" (Summer Exhibition) should be sent to Mr. Henry Blackburn, at his residence, 123 Victoria Street, S.W., early in April in each year; or to the "care of the Secretary of the New Gallery," at the time of sending in pictures.

The Illustrated Catalogue is SOLD IN THE GALLERY; at the *Librairie de l'Art*, 33 Avenue de l'Opéra, PARIS, and by all booksellers.

*** The copyright of all pictures sketched in this book is reserved by their respective owners.

The "Private View" was held on Wednesday, April 29th, and the Exhibition opened to the public on Thursday, April 30th, for three months.

INDEX TO EXHIBITORS.

Abraham, R. T., **112**, p. 13.
Adams, D., **166**, p. 16.
Adams, J. C., **185**, p 17.
Adam, J. D., **25**, p. 8; **105**, p. 12.
Allan, R. W., **103**, p. 12.
Alma-Tadema, L., R.A., **96**, p. 12; **131**, p. 14.
Alma-Tadema, Mrs. L., **92**, p. 11.
Alma-Tadema, Miss A., **200**, p 19.
Archer, E., **28**, p. 8; **58**, p. 9.

Bailward, Miss M. B., **207**, p. 20.
Baker, Miss B., **223**, p. 20.
Ball, W., **224**, p. 20; **324**, p. 25.
Barclay, E., **205**, p. 19; **290**, **296**, p. 24; **320**, p. 25.
Bartlett, W. H., **74**, p. 10; **195**, p. 18.
Bates, D., **288**, p. 24.
Batten, J. D., **189**, p. 17.
Beadle, J. P., **233**, p. 21.
Beavis, R., **196**, p. 18.
Beck, J. W., **230**, p. 21; **305**, **310**, p. 25.
Benett, N., **312**, p. 25.
Bigland, P., **179**, p. 17.
Birch, Miss, **138**, p. 14.
Bird, S., **23**, p. 7; **182**, p. 17.
Black, A. J., **155**, p. 15.
Bogle, L., **324**, p. 26.
Boughton, G. H., A.R.A., **30**, p. 8; **133**, p. 14.
Britten, W. E. F., **8**, p. 6; **100**, p. 12.
Brown, A. K., **35**, p. 8.
Buchanan, J. P., **258–260**, p. 22.
Burne-Jones, E., A.R.A., **34**, p. 8; **63**, p. 10; **331**, p. 25.
Burne-Jones, P., **7**, p. 6; **143**, **147**, p. 15; **190**, p. 17; **197**, p. 19; **264**, p. 22.

Cadogan, S. R., **137**, p. 14.
Calvert, E. S., **159**, p. 16.
Carlisle, The Earl of, **107**, p. 12; **254**, p. 22.
Carr, D., **266**, p. 22.
Carter, W., **68**, p. 10.
Casella, Miss E., **342**, p. 26.
Casella, Miss N., **341**, p. 26.
Charles, J., **127**, p. 14.
Chelminski, Jan V., **267**, p. 23.
Childers, Miss M., **44**, p. 9.
Christie, J. E., **66**, p. 10; **198**, p. 19.
Clay, Sir A., Bart., **240**, p. 21.
Clifford, E., **252**, p. 22; **269**, p. 23.
Coleman, C. C., **65**, p. 10; **295**, p. 24.
Collier, Hon. J., **2**, p. 5; **19**, p. 7; **192**, p. 18.
Cook, G. E., **180**, p. 17.
Corbett, M. R., **79**, p. 11; **94**, p. 11.
Corbett, Mrs. M. R., **41**, p. 8; **209**, p. 20.
Costa, Prof. G., **40**, p. 8; **122**, p. 14; **172**, p. 16; **201**, p. 19.
Cotterell, W., **54**, p. 9; **72**, p. 10; **148**, p. 15.

Dalziel, H., **125**, p. 14.
Davis, V., **150**, p. 15; **258**, p. 22.
Davison, Miss N., **273**, p. 24; **316**, p. 25.
De Morgan, Mrs. E., **246**, p. 21.
Dillon, F., **248**, p. 22.
Dixon, H., **372**, **373**, p. 27.
Donaldson, A. B., **271**, p. 24; **313**, p. 25.
Donders, Mrs., **350**, p. 26.
Donne, B. J. M., **135**, p. 14.
Donnelly, Major-Gen., J. F. D., C.B., R.E., **345**, **346**, p. 26.

Drage, J. H., **275**, p. 24.
Dressler, C., **352**, **364**, p. 27.
Dressler, Miss A., **265**, p. 22.
Drury, A., **355**, p. 27.

Earle, C., **291**, p. 24.
East, A., **140**, p. 15.
Edmonds, E. M., **286**, p. 24; **306**, p. 25.
Elias, A., **187**, p. 17.
Ellis, A., **106**, p. 12.
Ellis, T., **262**, p. 22.
Estridge, Rev. L., **272**, p. 24; **307**, **323**, p. 25.

Fahey, E. H., **279**, p. 24.
Farrer, T. C., **55**, p. 9; **141**, p. 15.
Fisher, M., **21**, p. 7; **210**, p. 20.
Frampton, G. G., **353**, p. 27.
Freeman, Miss W., **134**, p. 14.
Fripp, T., **274**, p. 24.
Furse, C. W., **108**, p. 12; **202**, p. 19.
Furse, J. H. M., **351**, p. 27.

Glassby, R. E., **365**, p. 27.
Gleichen, Countess F., **362**, **363**, p. 27.
Goodall, F., R.A., **236**, p. 21.
Goodall, T. F., **174**, p. 16; **298**, p. 24.
Goodwin, A., **116**, p. 13.
Gotch, T. C., **111**, p. 12.
Grace, J. E., **128**, p. 14; **300**, p. 2 .
Graham, T., **169**, p. 16.
Granby, Marchioness of, **326**, p. 25; **336**, p 26.
Grosvenor, Hon. Mrs. N., **337**, **348**, **349**, p. 26.

Hacker, A., **158**, p. 15; **250**, p. 2 .
Hague, A., **162**, p. 16.
Hale, E. M., **49**, p. 9; **78**, p. 11.
Hallé, C. E., **57**, p. 9; **70**, p. 10; **80**, p. 11; **151**, p. 15; **160**, p. 16.
Hallé, Miss E., **368**, **369**, p. 27.
Halswelle, K. (The late), **4**, p. 5.
Hardy, H., **255**, p. 22
Hardy, Miss N., **289**, p. 24.
Hartley, A., **51**, p. 9.
Hastie, Miss G. H., **322**, p. 25.
Hastings, Mrs. K. G., **117**, p. 13
Hayes, E., **93**, **95**, p. 11; **144**, p. 15; **268**, p. 23.
Haynes-Williams, J. W., **245**, p. 21.
Hayward, A. F. W., **101**, p. 12.
Helcke, A., **239**, p. 21.
Hemy, C. N., **99**, p. 12; **120**, p. 14.
Herkomer, H. G., **130**, p. 14.
Herkomer, Prof. H., R.A., **167**, p. 16.
Hetherington, I., **45**, p. 9.
Hine, H., **292**, p. 24.
Hine, W. E., **77**, p. 10.
Holmes, R. R., **283**, p. 24.
Howse, F. D., **191**, p. 17.
Hughes, A., **118**, p. 13.
Hughes, E. R., **330**, p. 25.
Hughes, G., **220**, p. 20.
Hunter, C., A.R.A., **251**, p. 22.

Ireland, T., **33**, p. 8.

Jacomb-Hood, G. P., **188**, p. 17; **194**, p. 18.
Jay, W. S., **15**, p. 6.
Jenkins, Miss B., **227**, p. 21.
John, W. G., **371**, p. 27.
Jones, M. R., **13**, p. 6; **69**, p. 10.

Kelly, T., **335**, p. 26.
Kennedy, C. N., **123**, p. 14.
Knopff, F., **53**, p. 9.
Knight, C. P., **31**, p. 8; **121**, p. 14; **303**, p. 25.
Knight, J. W. B., **253**, p. 22.

Laidlay, W. J., **256**, p. 22.
Lander, W., **309**, p. 25.
Lawson, Mrs. C., **59**, p. 9.
Lee, T. S., **370**, p. 27.
Lehmann, R., **163**, p. 16; **325**, **333**, p. 25.
Lemon, A., **87**, p. 11; **114**, p. 13; **244**, p. 21.
Lemon, Mrs. A., **327**, p. 25.
Lindner, P. M., **302**, p. 25.
Lindsay, Lady, **229**, p. 21.
Little, Miss E., **285**, p. 24; **308**, **314**, p. 25.
Llewellyn, W., **38**, p. 8; **73**, p. 10.
Lorimer, J. H., **261**, p. 22.
Lucas, A., **91**, p. 11; **270**, p. 23.
Lucas, B., **278**, p. 24.

Macallum, H., **102**, p. 12.
Macbeth, R. W., A.R.A., **208**, p. 20; **228**, p. 21.
McCracken, Miss K., **263**, p. 22.
McLachlan, T. H., **232**, p. 21.
Maclaren, W., **83**, p. 11; **181**, p. 17.
Marshall, H., **319**, p. 25.
Marshall, J. F., **119**, p. 14; **280**, p. 24.
May, Miss G. B., **212**, p. 20; **321**, p. 25.
Meo, G., **67**, p. 10; **115**, p. 13.
Millais, Sir J. E., Bart., R.A., **156**, p. 15.
Monkhouse, Miss F., **32**, p. 8.
Montalba, Miss C., **257**, p. 22.
Montalba, Miss H., **20**, p. 7.
Moore, H., A.R.A., **6**, p. 5; **16**, p. 6.
Mullins, E. R., **354**, **361**, **367**, p. 27.
Murray, D., A.R.A., **39**, p. 8; **177**, p. 17.

Naftel, Mrs. P., **132**, p. 14; **282**, p. 24.
Nettleship, J. T., **145**, p. 15.
Nichols, Miss C. M., **318**, p. 25.
Noble, R., **71**, p. 10.
North, J. W., **62**, p. 9.

Oldfield, J. R., **104**, **109**, p. 12.
Olivier, H. A., **97**, p. 12.
Orchardson, W. Q., R.A., **50**, p. 9; **136**, p. 14.
Orrock, J., **284**, p. 24.
Osborne, W., **64**, p. 10.
Osborne, Miss E. M., **168**, p. 16.
Ottewell, J. B., **276**, p. 24.

Padgett, W., **90**, p. 11; **237**, **241**, p. 21.
Parisani, N., **43**, p. 9; **277**, p. 24.
Parker, J., **216**, p. 20; **294**, p. 24.
Parsons, A., **199**, p. 19; **217**, p. 20.
Parton, E., **1**, p. 5; **170**, p. 16.
Pegram, H. A., **374**, p. 27.
Peppercorn, A. D., **139**, p. 15.
Perugini, C. E., **5**, p. 5.
Perugini, Mrs. K., **171**, p. 16; **338**, **339**, **340**, p. 26.
Poynter, E. J., R.A., **11**, p. 6; **215**, **219**, p. 20; **328**, p. 25.
Prinsep, V. C., A.R.A., **234**, **242** p. 21.

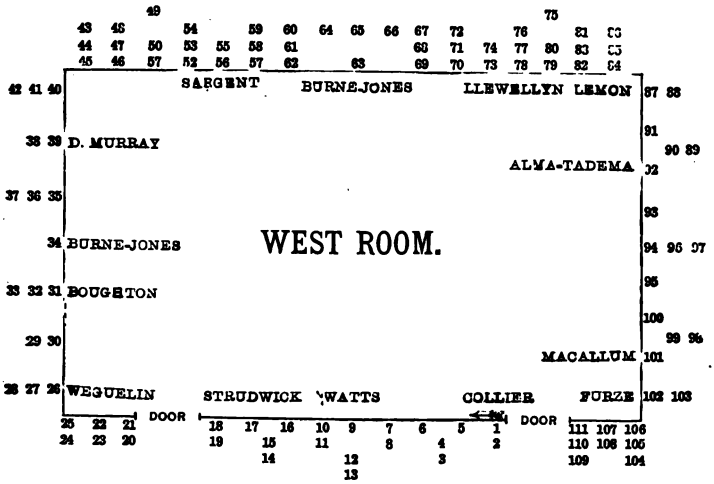
Reed, E. T., **343**, **344**, p. 26.
Reid, J. R., **46**, p. 9; **178**, p. 17; **235**, p. 21.
Reid, Miss F. M., **193**, p. 18.
Richmond, W. B., A.R.A., **142**, p. 15; **173**, p. 16; **176**, p. 17.
Rickatson, O., **317**, p. 25.
Rigby, Miss H. M., **358**, p. 27.
Rigg, A. H., **14**, p. 6.
Riley, T., **206**, p. 20.
Robertson, W. G., **47**, p. 9; **247**, p. 22; **293**, p. 24.
Robson, E. R., **347**, p. 26.
Roller, Mrs. N. H., **311**, p. 25.
Rooke, T. M., **24**, p. 7; **81**, p. 11.
Rowe, E. A., **297**, p. 24.
Ryland, H., **299**, p. 24.
Ryle, A. J., **175**, p. 16; **214**, p. 20.

Sargent, J. J., **56**, p. 9.
Shannon, J. J., **61**, p. 9; **183**, p. 17; **204**, p. 19.
Sichel, E., **356**, p. 27.
Simmons, W. St. C., **84**, p. 11.
Skipworth, F. M., **96**, p. 12.
Smith, A. J., **359**, **366**, p. 27.
Smith, E. B., **60**, p. 9; **86**, p. 11.
Smith, Miss D., **203**, p. 19.
Smith, Mrs. G., **332**, p. 25.
Smith, W. A., **134**, p. 17.
Snell, J. H., **154**, p. 15.
Somerset, R. G., **37**, p. 8.
Spence, T. R., **260**, p. 22.
Stewart, Miss K., **301**, p. 24.
Stillman, Miss L., **329**, p. 25.
Stillman, Mrs. M. S., **222**, **225**, p. 20; **231**, p. 21; **281**, p. 24.
Stokes, A., **157**, p. 16.
Stott, E., **18**, p. 7; **82**, p. 11; **249**, p. 22.
Stott, W., **75**, p. 10.
Stourton, E., **360**, p. 27.
Strudwick, J. M., **17**, p. 6.
Stuart, C., **165**, p. 16.
Swan, J. M., **213**, p. 20.
Swynnerton, J. W., **357**, p. 27.
Swynnerton, Mrs. A. L., **27**, p. 8; **161**, p. 16.

Thompson, Miss W. H., **129**, p. 14.
Thomson, L., **218**, p. 20.
Tomson, A., **10**, p. 6; **211**, p. 20.
Topham, F. W. W., **164**, p. 16.
Townsend, A. D., **3**, p. 5.
Tuke, H. S., **12**, p. 6.
Tyler, W., **376**, p. 27.

Vernede, C., **76**, p. 10.
Verner, Miss I., **89**, p. 11.

Waite, E. W., **88**, p. 11; **315**, p. 25.
Waite, R. T., **146**, p. 15.
Walker, J. W., **287**, p. 24.
Walton, F., **48**, p. 9; **243**, p. 21.
Ward, E. A., **52**, p. 9; **149**, p. 15.
Waterhouse, J. W., A.R.A., **153**, p. 15.
Waterlow, E. A., A.R.A., **221**, p. 20
Watts, G. F., R.A., **9**, p. 6; **238**, p. 21.
Weguelin, J. R., **22**, p. 7.
Weigall, H., **85**, p. 11.
Wetherbee, G., **186**, p. 17.
Whipple, J., **113**, p. 13.
Wilkinson, H., **42**, p. 8.
Wills, E. C., **124**, p. 14.
Wimperis, E. M., **26**, p. 8; **226**, p. 20
Wontner, W., **36**, p. 8.
Wood, Miss E. S., **110**, p. 12.
Wortley, A. S., **29**, p. 8; **304**, p. 25.
Wyllie, C. W., **126**, p. 14.



25 × 45.

No. 13. "*In the gloaming.*" M. RAPHAEL JONES.

1, "*November,*" ERNEST PARTON.

A moist grey day; through the birch trees, on the edge of the river is seen a village (*sketch, p.* 30).

2, "*Miss Nina Welby,*" THE HON. JOHN COLLIER.

Dark hair, in white evening dress, the arms seen through thin gauze drapery (*sketch, p.* 29).

3, "*The Old Mill, Golant, Cornwall,*" A. D. TOWNSEND.

4, "*Kings of the Forest,*" The late KEELEY HALSWELLE.

A large oblong picture of old oaks on a sloping river bank; two boys and a girl are lying on the grass beside a "felled monarch"; the landscape opens out on the left under a broken sky.

5, "*Miss Helen Lindsay,*" C. E. PERUGINI.

6, "*Morning bright,*" HENRY MOORE, A.R.A.

Blue Channel water under a bright sky, in which the masses of cloud are glowing in sunlight (*sketch, p.* 30).

7, "*The village pond*," PHILIP BURNE-JONES.

A small work in water-colour; the village pond lies between the spectator and quiet village of red-roofed houses; over all a delicate toned sky.

8, "*Corinna the Theban*" W. E. F. BRITTEN.

The Bœotian poetess reclines on a marble seat, reading from a scroll over which she leans; round her is a dim wood, the grey and green of which culminate in the draperies in which the figure is clad and those spread upon the seat (*sketch, p.* 31).

The central picture on this wall is :—

9, "*The Nixie's Foundling*," G. F. WATTS, R.A.

A young girl, blue eyed and auburn haired, stands toying with a necklet of red jewels; the water in which she has her home among the nixies, forms an iridescent background (*sketch, p.* 31).

10, "*The Last Stack*," ARTHUR TOMSON.

11, "*Knucklebones*," EDWARD J. POYNTER, R.A.

Two young girls, nude, sitting at the edge of a marble bath, are playing with knucklebones. A third is sleeping on a bench on which are lilac draperies. Through the window over her head are seen the sea and some mountainous sea coast (*sketch, p.* 32).

Above Mr. Watts' picture is :—

12, "*The lamp-cleaners*," H. S. TUKE.

Two men seated, cleaning a ship's lamps, while a third leans upon a cask smoking. Behind, on the left, two more of the crew sit on the deck making sennit. The colour is a contrast of green woodwork, the red "port" light and the blue jacket of one of the cleaners (*sketch, p.* 32).

13, "*In the gloaming*," M. RAPHAEL JONES (*sketch, p.* 5).

14, "*By the Brook*," ARTHUR H. RIGG.

Shadow and sunlight falling on a brook in a narrow glen.

15, "*An April day*," W. S. JAY.

Primroses growing among the dead leaves under some beech trees on a hillside. A pale blue sky.

16, "*Light showers—Channel*," HENRY MOORE, A.R.A.

Light and shadow on the rough blue water of the Channel, three small craft in the distance.

17, "*Elaine*," J. M. STRUDWICK.

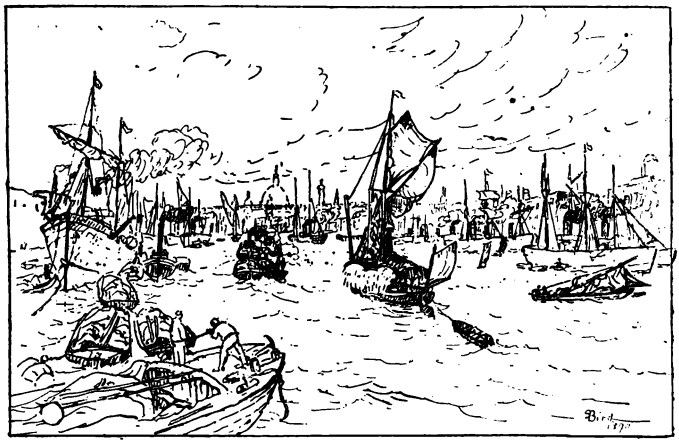
> ". . . . . day by day
> Leaving her household and good Father, climb'd
> That eastern tower, and entering barr'd her door,
> Stript off the case and read the naked shield,
> Now guess'd a hidden meaning in his arms,
> Now made a pretty history to herself
> Of every dint a sword had beaten in it."

The most elaborately painted picture in the gallery, in colours varying from the pale brown tints of the garment in which Elaine is arrayed, and the chest on which she sits, to the deep tone in the richly carven oak walls. A contrast is found in the blueish shield and the scarf by which it is fastened to the species of fauld stool on which it rests (*sketch, p.* 33).

18, "*Peaceful Evening,*" EDWARD STOTT.
Evening landscape with cattle, in warm low tones.
19, "*Miss Mabel Pollock,*" THE HON. JOHN COLLIER.
Three-quarter length. In black walking dress and hat, standing against a light background.

[*Door.*]

20, "*Spring morning—Venice,*" MISS HILDA MONTALBA.
Corner of an old garden wall of red brick and marble at the junction of two canals. Over the wall are some trees, and among them flowering almond.
21, "*The village forge,*" MARK FISHER.
An upright picture. At the side of a snow-covered road, along which runs a line of tall trees, a grey horse stands outside the smithy, while the farrier sets a shoe to-rights (*sketch, p.* 34).
22, "*Old love renewed,*" J. R. WEGUELIN.
Behind the dark-haired maiden, who stands looking back at her former lover, is the pale-blue sky and the warmer tinted sea, and in full contrast to them a branch of crimson rhododendron which grows out from behind the marble wall. The man who sits in the shadow of a cypress is clad in a pale purple cloak. In the middle distance the many-coloured town is seen in full sunlight. An illustration to Horace, Book iii. Ode ix. (*sketch, p.* 34).



48 × 72.

No. 23. { "*The noble Thames, with all his goodly traine.*" —Spenser, 'The Faerie Queen,' bk. iv., canto xi. } SAMUEL BIRD.

This picture was painted on a barge in midstream at nearly high tide. A cross wind is blowing, which increases the general effect of the movement. It was commissioned by J. H. Tritton, Esq., the chairman of the General Steam Navigation Company.
24, "*North side of St. Jean-au-Marché, Troyes,*" T. M. ROOKE (*sketch, p.* 36).

25, "*A Scotch Bull*," J. DENOVAN ADAMS.

Standing in a moorland landscape under an evening sky.

26, "*Under the Willows*," E. M. WIMPERIS.

27, "*Maurice, son of Edmund Powell, Esq.*," MRS. A. L. SWYNNERTON.

A fair-haired child with dark eyes; dressed in bluish green velvet, and seated by a piano.

28, "*A poacher*," EDWARD ARCHER.

29, "*The Duchess of Rutland*," A. STUART WORTLEY.

In black gown, with fan, wearing tiara of diamonds, and standing against a dark blue curtain.

30, "*A frosty sunrise in the marshes*," G. H. BOUGHTON, A.R.A.

A peasant child ventures upon the ice, two other children stand looking on; a village in the distance, under a light sky (*sketch, p.* 35).

31, "*A tranquil evening at the end of October*," C. P. KNIGHT.

A small landscape; water in foreground.

32, "*The Banner*," MISS F. MONKHOUSE.

A maiden in dark-blue dress and crimson cap sitting at work, embroidering a white banner.

33, "*A Berkshire lock, September*," T. IRELAND (*sketch, p.* 36).

The central picture here is:—

34, "*Sponsa de Libano*," E. BURNE-JONES, A.R.A. (*sketch, p.* 37).

"Awake, O North wind; and come thou South; blow upon my garden that the spices thereof may flow out."—*Solomon's Song*, iv. 16.

A large upright picture. The daughters of the Winds are descending into the garden at the call of the Bride who stands draped in blue, among tall lilies by a rivulet. Their garments whirl upwards in folds of green and yellow. Behind are forest-trees, from among which the shell strewn rivulet finds its way.

35, "*Lamington Castle, Lanarkshire*," A. K. BROWN (*sketch, p.* 36).

36, "*Lorna Doone*," WILLIAM WONTNER.

Head and shoulders only. A dark-haired maiden with grey eyes in a low cut bodice with round lace collar and puffed sleeves of pink and green.

37, "*A Mountain Birch*," R. GAY SOMERSET.

38, "*Francis Tress Barry, Esq., M.P.*," W. LLEWELLYN.

Seated by writing table.

39, "*Season of Mists and Mellow Fruitfulness*," D. MURRAY, A.R.A.

Harvest field at evening. Over the centre of the field is a glow of red sunlight, and between two clumps of trees the landscape is seen to lose itself in mist and blue distance. In the sky, clear but for a bank of clouds on the horizon, the crescent moon rises (*sk., p.* 38).

40, "*Some of my studio properties*," PROFESSOR G. COSTA.

A small picture of a studio corner. Young female model in white reclining. Flowers in her hand and in a vase at her side.

41, "*Charlotte, daughter of Douglas Finney, Esq.*," MRS. M. RIDLEY CORBET.

42, "*Where cattle stray*," HUGH WILKINSON (*sketch, p.* 39).

43, "*Camerino*," N. PARISANI.

44, "*Portrait of the Artist*," MISS MILLY CHILDERS.

In bright red painting blouse, standing, palette in hand.

45, "*A summer garden*," IVYSTAN HETHERINGTON.

Tall lilies and red roses on low bushes beside a box-edged path running under arches of climbing plants; trees in the background.

46, "*A small aquarium*," JOHN R. REID.

Children at riverside with nets and bottles. Behind them is a boat-house in a private garden.

47, "*Chrysanthemums*," W. GRAHAM ROBERTSON.

48, "*Near Ewhurst*," FRANK WALTON.

49, "*Marriage by capture*," E. MATTHEW HALE.

A barbarian on horseback gallops off with the coveted wife lying across the horse's withers in front. The foremost of the tatooed rivals is attacking with a javelin, others climb the slope behind. The sky is dark and cloudy, with a gleam of yellow light over the hills on the horizon.

50, "*Professor Nichol, M.A., LL.D.*," W. Q. ORCHARDSON, R.A.

Seated, against a red background.

51, "*In a Suffolk lane*," ALFRED HARTLEY (*sketch, p.* 41).

52, "*The Right Hon. Lord Randolph Churchill, M.P.*," EDWIN A. WARD (*sketch, p.* 39).

Next is a very interesting small portrait—

53, "*Mademoiselle J. de Bauer*," FERNAND KHNOPFF.

Standing against a screen of slatey blue, in dark blue driving coat with fur at throat and wrists (*sketch, p.* 40).

54, "*On the Surrey hills*," WELLESLEY COTTERELL.

55, "*Lingering light*," T. C. FARRER.

The evening rays strike horizontally on some birch trees which take vivid tints; the foreground is of furze in shadow.

56, "*A portrait*," JOHN J. SARGENT.

A young girl, with brown hair falling round her face, seated in white frock, fronting the spectator, before a screen of carved wood.

57, "*Bo-peep*," C. E. HALLÉ.

Clad in bright blue embroidered smock and hood, piping to the lambs which follow through the wood, about to cross a bridge over a small stream (*sketch, p.* 40).

58, "*A glade in Eastnor Park*," EDWARD ARCHER.

59, "*White Chrysanthemums*," MRS. CECIL LAWSON.

60, "*Sere and yellow*," E. BLOUNT SMITH.

61, "*Miss Clough — Principal of Newnham College*," J. J. SHANNON.

Seated in a large armchair, the tones of which are bluish and yellow, in a gown of grey silk (*sketch, p.* 41).

62, "*Autumn*," J. W. NORTH.

A slope of brown bracken, descending into a misty glen. Late autumn, with old oak leaves in foreground under a pale sky.

In the centre of the west wall is—

63, "*The Star of Bethlehem*," E. BURNE-JONES, A.R.A.

In this large work, from which Messrs. Morris have executed some tapestry for Exeter College, Oxford, the Virgin sits enthroned on sheaves of straw beneath a thatched shelter built of wattles, round which briar roses grow, their pink blossoms and dark foliage contrasting with the blues and paler greens in the drapery of the Virgin and the robes and armour of the Kings. Joseph stands on the right behind the Mother and Child, bowing before the bearers of gold and frankincense and myrrh. The Child turns towards His Mother, but looks round at the figures, the childish fear being overcome by the divine nature. In the centre of the picture stands the angel holding up the star. The background is of grey green woodland (*sketch, p.* 42).

Above Mr. Burne-Jones's large picture, hang three small works as follows:—

64, "*Harrowing*," WALTER OSBORNE.

65, "*Purple, white, and gold*," C. C. COLEMAN.

A study of flowers against a background of brocade,

66, "*When the tide is low*," JAMES E. CHRISTIE.

Mud banks and water under the glow of an evening sky.

67, "*Near Girgenti, Sicily*," GAETANO MEO.

68, "*Sir John Bailey, Bart., M.P.*," WILLIAM CARTER.

Three-quarter length; seated in shooting suit of dark green.

69, "*Wood-Cutters*," M. RAPHAEL JONES.

Two woodcutters working at the edge of a wood on a hill slope. In the glen runs a tiny stream.

70, "*Cherries*," C. E. HALLÉ.

A child in white frock and cap seated on the grass by an old wall, with a bowl of cherries in her lap. A starling flies down to take one from her hand (*sketch, p.* 43).

71, "*Springtime*," ROBERT NOBLE.

A small landscape. In the foreground fruit trees in bloom.

72, "*Autumn's Farewell*," WELLESLEY COTTERELL.

73, "*Mrs. Reckitt*," W. LLEWELLYN.

Full length, standing against yellowish background, in a gown of light and dark green (*sketch, p.* 44).

74, "*After the storm—Chelsea embankment*," W. H. BARTLETT.

A distant view of Albert Bridge. A lady with umbrella advances along the embankment. The clouds catch the rays of the setting sun.

75, "*The Eiger*," WILLIAM STOTT (of Oldham).

Snow-capped mountains by moonlight; far down in the valley runs a river.

76, "*A bit of wood*," CAMILLE VERNEDE.

77, "*In a Surrey village*," W. EGERTON HINE.

A small water-colour. By the edge of a stream stand some old red-tiled houses.

78, "*On Pattenham Common, October*," E. MATTHEW HALE.
Hilly landscape; water in foreground; clear bright sky.

79, "*The Pisan Mountains*," M. R. CORBET.
The mountains are seen across a foreground of rough grasses and flowering plants. Pinkish clouds in a pale sky (*sketch, p.* 44).

80, "*Miss Helen Grant*," C. E. HALLÉ.
Three-quarter length in white. Seated in armchair, holding a feather fan.

81, "*In the South Aisle—St. Jean-au-Marché, Troyes*," T. M. ROOKE.
In this church, in the year 1420, Henry V. was married to Catherine of France.

82, "*A frosty morning—sunrise*," EDWARD STOTT.
A small flock of geese making their way over a field covered with hoar frost which takes a bluish tinge. This tone, intensified in a row of fruit trees, contrasts in a wonderful manner with an early morning sky tinted with pink and yellow.

83, "*At the Fountain*," WALTER MACLAREN.
Mother embracing her child as they sit by a marble fountain, at the roadside, waiting for their vessels to fill.

84, "*The end of an autumn day*," W. ST. CLAIR SIMMONS.
A clump of trees grow red in the evening sun, and contrast with a bright blue sky. Over the slope of pale grasses in the foreground the full moon is rising.

85, "*J. A. Froude, Esq.*," H. WEIGALL.
Half-length; seated, wearing an out-door cape.

86, "*A Welsh valley*," E. BLOUNT SMITH (*sketch, p.* 45).

87, "*The lost comrade*," ARTHUR LEMON.
Two Gauls on horseback in the foreground have found their comrade's body. Their companions ride towards them up the sloping ground. In the middle distance is a gleam of sunshine, and the far-off hills are blue (*sketch, p.* 45).

88, "*Where the daffodils grow*," EDWARD W. WAITE (*sk., p.* 46).

89, "*The Right Reverend the Lord Bishop of Madras*," MISS IDA VERNER.

90, "*Hurried clouds on the South Downs*," WILLIAM PADGETT.
On the green slope of the cliff top a shepherd lad warms his meal over a fire, overhead the sky is full of grey clouds which are rushing confusedly before a fresh breeze (*sketch, p.* 46).

91, "*In a Hampshire Garden*," ARTHUR LUCAS.

92, "*Fireside Fancies*," MRS. L. ALMA-TADEMA.
A small picture in browns and greys. Two fair-haired children in light satin frocks by a fire burning in a large old-fashioned grate, with high overmantel on which are metal trays, etc. (*sketch, p.* 47).

93, "*Old Jetty—Padstow*," EDWIN HAYES.
A small picture with shipping.

94, "*A Study*," M. R. CORBET.
A rough foreground with water and distant mountains.

95, "*Padstow harbour*," EDWIN HAYES.

The prominent picture on the north wall is:—

96, "*Love in idleness*," L. ALMA-TADEMA, R.A.

An auburn haired maiden in grey draperies, crowned with a garland, sits by her companion, a dark-haired, green clad girl who rests extended on a white rug, with a green pillow under her head and arms. In her hair are yellow daffodils. Beyond the parapet of sculptured marble is the dark blue sea, under a pale and bright blue sky. On the horizon is a strip of sunlit cliff, and a circular fountain fills the foreground on the right (*sketch, p.* 48).

97, "*Mrs. Joseph Shaw*," HERBERT A. OLIVIER.

Seated in front of an ornamental screen of gold and bluish grey: wearing a grey silk flowered gown. On a table at the side are clove pinks which match with the embroidery on the gown.

98, "*Sir Jacob Preston, Bart.*," F. MARKHAM SKIPWORTH.

99, "*Trout in the Eel Reeve*," C. NAPIER HEMY.

A fair-haired woman leaning out of a shed looks at the trout which are lying among the eels in a wooden construction under which the river is running. In the background is a landscape.

100, "*Fortune teller*," W. E. F. BRITTEN.

A young woman in green drapery bends over to examine the hand of a youth in purple cloak and feathered hat, who is seated in a wood. Above him hang pale blossoms.

101, "*Convolvuli*," A. F. W. HAYWARD.

102, "*Fishermen of Positano*," HAMILTON MACALLUM.

Three boats full of fishermen on an opalescent sea; the sky light and delicate in tone (*sketch, p.* 47).

103, "*On the Loire*," ROBERT W. ALLAN.

The broad tow-path with trees, cattle in the foreground, and the river, under a heavily-clouded grey sky.

104, "*Cockade Farm, far-spent day*," J. REFFITT OLDFIELD.

The red sun setting in a bank of purple haze. A white-walled farm shows over the slope of yellow cornfield.

105, "*Just before sundown*," J. DENOVAN ADAMS.

A small Scottish landscape, with cattle.

106, "*St. Margaret*," ARTHUR ELLIS.

Head and shoulders only of the little saint, who holds a bunch of pink-tipped daisies to her breast. Against the bright blue background are a number of tall marguerites.

107, "*The fort at Bocco d'Arno*," THE EARL OF CARLISLE.

An oblong landscape, with mountains in the distance. The fort is seen on the right across a stretch of broken ground.

108, "*Mrs. Ernest Frere*," CHARLES W. FURSE

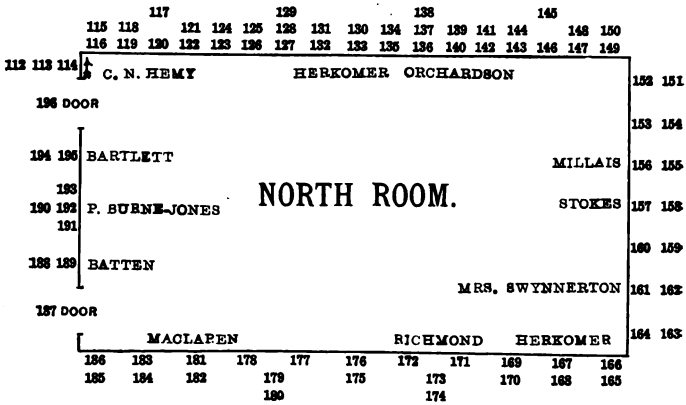
In creamy satin, against a curtain of slate blue (*sketch, p.* 49).

109, "*The waning day*," J. REFFITT OLDFIELD.

A small picture of meadow land in delicate grey tones. The crescent moon is in the sky.

110, "*Reeds and Rushes*," MISS E. STEWART WOOD.

111, "*Portrait of a lady*," T. C. GOTCH.



4 × 10.

No. 118. "*North Cornwall.*" ARTHUR HUGHES.

112, "*Portrait of Alfred Lindsay, Esq.*," R. T. ABRAHAM.

113, "*Stealing onwards towards the sea*," J. WHIPPLE.

A small river running between broken grassy banks (*sk., p.* 50).

114, "*Portrait of Mrs. Edgar Hume*," ARTHUR LEMON.

On a grey horse. At the horse's side is a bull-dog.

115, "*The favourite walk of Charles Dickens, Hampstead*," GAETANO MEO.

116, "*October*," ALBERT GOODWIN.

A saw-pit, surrounded by trees gorgeous in their changing leaves. A child in white hood advances towards the workman, carrying a basket.

117, "*Moses and Aaron before Pharaoh and his magicians*," MRS. KATE G. HASTINGS.

The trial with the magicians at the point where the rods are turned into serpents. The court thronged with courtiers and slaves. Between the pillars on the left is seen the Nile (*sketch, p.* 50).

118, "*North Cornwall*," ARTHUR HUGHES.

A tiny oblong picture, giving a bright glimpse of cliff top and dark violet sea (*sketched above*).

119, "*The bright hawthorn flowers*," J. FITZ MARSHALL.

120, "*The dredgerman*," C. NAPIER HEMY.

Man in the bows of a small boat dredging with the aid of a windlass; grey sea and sky.

121, "*On the breezy downs near Lulworth*," C. P. KNIGHT.

Another small picture of cliff top and sea.

122, "*A tomb on the Via Latina at sunset*," PROFESSOR COSTA.

A Roman landscape. Ruins in the middle distance, blue mountains beyond.

123, "*A. Akers Douglas, Esq., M.P.*," C. N. KENNEDY.

Three-quarter length. Standing. Left hand on hip.

124, "*Winter quarters*," EDGAR C. WILLS (*sketch, p.* 51).

125, "*Wet harvest—evening*," HERBERT DALZIEL.

A grey green picture with misty sky.

126, "*Midsummer*," CHARLES W. WYLLIE.

An idyll of bright sunlight, and blue sky and river, on a theme suggested by the Thames below Kew Bridge (*sketch, p.* 53).

127, "*Hide and seek*," JAMES CHARLES.

Two little girls hiding in an old barn, the boy in search of them looks in through an open door.

128, "*Sweet September*," JAMES E. GRACE.

A landscape with two silver birches on the margin of a pond; a light sky.

129, "*Justin McCarthy, Esq., M.P.*," MISS W. H. THOMSON.

130, "*Rear-Admiral Edward Seymour, C.B.*" HERMAN G. HERKOMER (*sketch, p.* 52).

131, "*Agness, daughter of H. S. Marks, Esq., R.A.*," L. ALMA-TADEMA, R.A.

A small portrait. The lady stands by an open window, fan in hand, wearing a black gown with white flowers and a black hat.

132, "*A son of the sea*," MRS. PAUL NAFTEL.

A small water-colour. A man sits on a rocky shore close to some boats; behind him is the red cliff.

133, "*The winter of our discontent*," G. H. BOUGHTON, A.R.A. (*sketch, p.* 51).

134, "*Philip, son of C. Napier Hemy, Esq.*," MISS W. FREEMAN.

Aet. 8, sitting on a wooden bench in blue sailor suit by a model boat. A three-quarter length portrait in water-colours.

135, "*The last gleam*," B. J. M. DONNE.

A small water-colour. The last ray of the sun falling on a crag in a mountain top.

136, "*A portrait sketch—J. M. Heathcote, Esq.*," W. Q. ORCHARDSON, R.A. The well-known tennis player in flannels.

137, "*June—Knowle Park*," S. R. CADOGAN (*sketch, p.* 54).

138, "*Esmé, son of Hon. Ivo Bligh*," MISS SARAH BIRCH.

A half-length portrait of a little fair-haired boy standing; white coat with fur, and pale blue neckcloth.

139, "*Just before sundown*," A. D. PEPPERCORN.
A hayfield painted in low tones. The sky is grey, and the middle distance takes a darker tint of green.

140, "*Daphnis*," ALFRED EAST (*sketch, p.* 53).

141, "*Morning—late Autumn*," T. C. FARRER.

142, "*Miss Lewis*," W. B. RICHMOND, A.R.A.
Seated with lilies in hand, in apple-green drapery.

143, "*A Surrey garden*," PHILIP BURNE-JONES.
A small water-colour. Girl in white gathering flowers.

144, "*Godstone pier, Great Yarmouth*," EDWIN HAYES.

145, "*Flood*," J. T. NETTLESHIP.
The flood illumined by the crimson sunset, which also gleams upon a lioness crouching on a crag of rock partly submerged. Her cub lies under the shelter of the mother's paws. Two vultures hover round her, and a monkey sits close to the lioness' side seeking shelter unnoticed; on a tree, bending with the violence of the flood are a leopard and some snakes (*sketch, p.* 54).

146, "*Open fields*," R. THORNE WAITE.
A group of haymakers going to work; a man riding a horse through a stream.

147, "*The garden gate*," PHILIP BURNE-JONES.
A child standing by a small garden gate in an old wall.

148, "*A bit of Old England*," WELLESLEY COTTERELL.

149, "*Joyce, daughter of William Schooling, Esq.*," EDWIN A. WARD.
Fair-haired child, in grey plush frock, holding a bunch of daffodils (*sketch, p.* 54).

150, "*The Miller's Ferry*," VAL. DAVIS.
A female figure, standing on the ferry steps. Two swans float near. In the distance is a village.

151, "*Mrs. Stewart*" (of Murdostoun), C. E. HALLÉ.
In white gown, standing, book in hand, opening a piano.

152, "*Harvest-time on the Conway river*," J. BUXTON KNIGHT (*sketch, p.* 55).

153, "*Circe, offering the cup to Ulysses*," J. W. WATERHOUSE, A.R.A.
Gauzy blue drapery. On the pavement at her feet violets are strewn. Behind her Ulysses advances, and his galleys are seen between the pillars (*sketch, p.* 55).

154, "*Hay-time*," J. HERBERT SNELL.

155, "*Homeward at sundown*," ARTHUR J. BLACK.
The rosy sky contrasts with the purple-hued shadow in the valley, and the green of the grassy slope in the foreground (*sketch, p.* 18).

156, "*Portrait of a lady*," SIR JOHN E. MILLAIS, BART., R.A.
In red velvet dress, with which contrast emerald earrings and necklet. A brown background (*sketch, p.* 56).

In the centre of the end wall is—

157, "*The setting sun*," ADRIAN STOKES.

The purple tones of the sunset contrast with the broken greens in the foreground, the climax being reached in the red sun and its reflection over the sea (*sketch, p.* 56).

158, "*Mrs. J. B. Brine*," ARTHUR HACKER.

In brown velvet dress and black fur boa, seated against a dark background. Three-quarter length.

159, "*Ere shadows deepen*," E. SHERWOOD CALVERT.

Two women binding faggots, the clouds touched with sunlight.

160, "*R. M. Stewart, Esq.*" (of Murdostoun), C. E. HALLÉ.

Standing in riding dress with hunting cap under his arm. Nearly three-quarter length.

161, "*Cupid and Psyche*," MRS. A. L. SWYNNERTON.

Cupid with deep blue wings. Background of rosy mist and mountain (*sketch, p.* 57).

162, "*A tributary of the Conway*," ANDERSON HAGUE.

163, "*Florence, wife of Major Gordon, 93rd Highlanders*," RUDOLF LEHMANN.

In a gown of gold-coloured silk with black lace (*sketch, p.* 57).

164, "*Garden front to Grocers' Hall, Princes Street, City.* 1890." FRANK W. W. TOPHAM.

The more interesting since this quaint corner is in danger of being pulled down (*sketch, p.* 57).

165, "'*Bright with the beauty of the silver moon*,'" CHARLES STUART (*sketch, p.* 58).

166, "*A Gipsy encampment—Isle of Arran*," DOUGLAS ADAMS.

167, "*The Lady Helen Fergusson*," PROF. H. HERKOMER, R.A.

In white gown with pink sash, standing on the lowest step of a flight leading into a garden. On her right are yellow roses, and the landscape shows the river and distant hills.

168, "*On the Bure, Norfolk*," MISS E. M. OSBORNE.

169, "*Crofters*," T. GRAHAM (*sketch, p.* 59).

170, "*The close of the day*," ERNEST PARTON.

171, "*Jeanne*," MRS. KATE PERUGINI.

Brown hair, pale violet cap, and grey background (*sketch p.* 59).

172, "*First steps on the Pontine Marshes*," PROFESSOR COSTA.

A woman with her basket held high above her head advancing into the marsh, behind her a glimpse of rough ground.

173, "*The Lady Algernon Gordon Lennox*," W. B. RICHMOND, A.R.A.

In black satin, seated on a sofa. Background of a blue-green with grey pillars. On the sofa is a mantle of greenish velvet and fur. Three-quarter length.

174, "*A Summer Day*," T. F. GOODALL.

175, "*A lonely loch*," A. J. RYLE (*sketch, p.* 60).

176, "*Amor omnia vincit*," W. B. RICHMOND, A.R.A.

Venus throwing off her draperies, stands at the edge of a circular bath of green marble; attendants in warm-toned garments of pink and orange, the kneeling figure in green. Between the twisted trunks of three trees the blue sea is apparent; some bushes spring into leaf at the presence of the Goddess (*sketch, p.* 60).

177, "*The ferry*," DAVID MURRAY, A.R.A.

Some cottages among the trees close to a river. Two boats moored to the grassy bank.

178, "*Pippins*," JOHN R. REID.

Child in white, with straw hat, carrying a basket of ruddy apples.

179, "*The Right Hon. W. E. Gladstone, M.P.*," PERCY BIGLAND.

Seated at a baize-covered table, MS. in hand; beside him is a bronze statuette on a bracket; a half-length portrait.

180, "*Lingering Leaves*," GEORGE E. COOK.

181, "*By the edge of the stream, springtime*," WALTER MACLAREN (*sketch, p.* 61).

182, "*A bit of Bonnie Scotland*," SAMUEL BIRD.

A wild hillside strewn with boulders. A man on a grey horse is picking his way along the slope.

183, "*The Duchess of Portland*," J. J. SHANNON.

Seated in an armchair of old fashion, in white satin gown, with cherry-coloured ribbons from waist, and feather fan; behind are a dark cloak and bluish tapestry.

184, "*Pasture by a sandy shore*," W. A. SMITH.

185, "*Sunshine and shadow in the hayfield*," J. CLAYTON ADAMS.

186, "*A sunny land*," GEORGE WETHERBEE.

The sunshine in which the young girl is driving home the cattle tinges the grass of the common with warm tones, and tints the clouds in the clear sky (*sketch, p.* 61).

187, "*Cattle in a landscape*," ALFRED ELIAS.

Cows on the sandy shore at the edge of a river.

188, "*A portrait*," G. P. JACOMB-HOOD.

A half-length portrait of a lady in green, seated against a greenish background, the colour accentuated by a daffodil at her breast.

189, "*Demeter and Persephone*," J. D. BATTEN.

Demeter, clad in blue drapery, holds the hand of her daughter, who sits by her dressed in green and russet garments; at their feet wild hyacinths and anemones are springing from among the dead leaves with which the ground is strewn (*sketch, p.* 62).

190, "*Earth-rise from the moon*," PHILIP BURNE-JONES.

The moon as an extinct world obtaining evening light from the earth, which rising casts its light over crags and craters and upon the remains of a skeleton in the foreground (*sketch, p.* 63).

191, "*Ave Maria*," F. D. HOWSE.

Two women walking along a grassy path near a river, passing under the shade of some sombre trees growing in an enclosure.

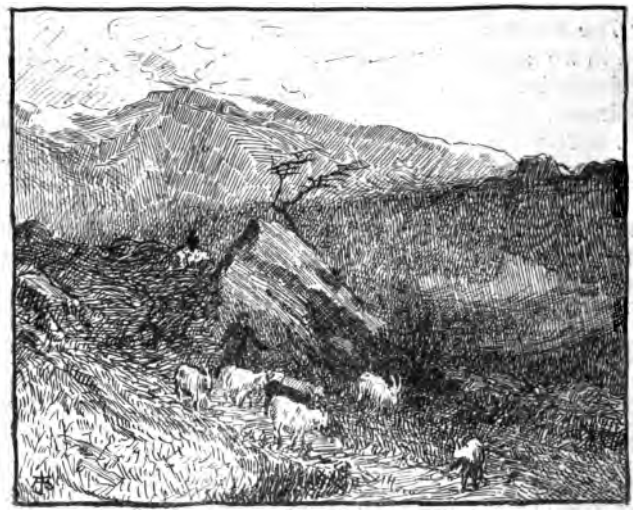
192, "*Rudyard Kipling, Esq.*," the HON. JOHN COLLIER.
In white jacket. A background of greenish grey (*sketch, p.* 64).

193, "*Hush!*" MISS FLORA M. REID.
A cottage interior. A girl has left her task of preparing vegetables in order to rock to sleep a younger sister (*sketch, p.* 64).

194, "*The Duke of Argyll, K.T.*," G. P. JACOMB-HOOD.
Half-length. Standing against a dark red background.

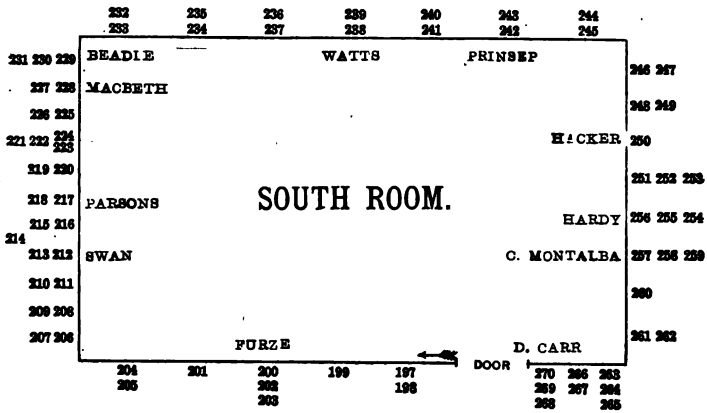
195, "*Portrait of Henry Irving, Esq.*," W. H. BARTLETT.
Mr. Irving in the old Beefsteak Club room at the Lyceum. Above him hangs a portrait of Edmund Kean, the only one extant (*sketch, p.* 63).

196, "*First snow—Argyllshire*," R. BEAVIS (*sketch, p.* 65).



36 × 45.

No. 155. "*Homeward at sundown.*" A. J. BLACK.



This room contains about seventy pictures, mostly of small dimensions. There are among them works by Burne-Jones, Shannon, Swan, Parsons, Poynter, Macbeth, Goodall, and others, the post of honour being occupied by a large canvas from the hand of Mr. Watts.

197, "*Afternoon tea*," PHILIP BURNE-JONES.

Two ladies in white dresses, sitting on a lawn in a garden at Rottingdean, near Brighton.

198, "*Brighton from Race Hill*," J. E. CHRISTIE.

199, "*Somersetshire hills*," ALFRED PARSONS.

Water-colour. Landscape in spring.

200, "*Returning light*," MISS ANNA ALMA-TADEMA.

A small upright picture of winter's dawn over snow-covered fields.

201, "*Winter evening—charcoal-burners on the heath*," PROFESSOR COSTA.

A green sunset, barred with heavy purple clouds. In the foreground is a furze-thatched hut, with stumps of trees. A man is attending to the charcoal fires.

202, "*Flight*," CHARLES W. FURSE.

A savage galloping with two grey horses over a sandy desert. A blood-red sun is setting behind scanty vegetation on the sky-line (*sketch, p* 65).

203, "*The margin willow veiled*," MISS DONALD SMITH.

204, "*Mrs. C. C. Chambers*," J. J. SHANNON.

Three-quarter length figure, seated, in dull-green dress.

205, "*The heel stone and slaughter stone*," EDGAR BARCLAY.

Two of the monoliths of Stonehenge. A flock of sheep grazes round the upright heel stone. No. **320** is another view of the same subject, treated in a different manner.

206, "*The first lesson*," THOMAS RILEY (*sketch, p.* 67).

207, "*Glen Art, county Wicklow*," MISS BAILWARD.

208, "*A daughter of Eve*," R. W. MACBETH, A.R.A.

209, "*Cicily, daughter of the Right Hon. Sir Charles Parker*," MRS. M. RIDLEY CORBET. Child in blue and white frock (*sk., p.* 66).

210, "*A Hampshire farm*," MARK FISHER.
Herd of cows in an orchard near some farm-buildings.

211, "*The hay cart in the Down Country*," ARTHUR TOMSON.
Quiet evening effect.

212, "*A study of Iris*," MISS G. B. MAY.

213, "*Mrs. Ian Hamilton*," JOHN M. SWAN.
Delicate flesh tints against dark blue-and-green background.

214, "*Christchurch*," ARTHUR RYLE.
Grey tones predominate in this picture. A church among a group of trees is reflected into the water of the foreground (*sketch, p.* 67).

215, "*The new barn, Sussex*," E. J. POYNTER, R.A.
A companion picture to No. 219, in water-colour. Breezy sky.

216, "*Guernsey, from Sark*," JOHN PARKER.
Also a water-colour. Effect of vivid sunlight on rocky islands, strongly contrasted with the blue water of the Channel.

In the centre of the east wall of this Gallery is—

217, "*Poppies*," ALFRED PARSONS.
A study of red, white, and purple poppies (*sketch, p.* 69).

218, "*The homeless sea*," LESLIE THOMSON.
A large brown and grey picture. Sea and sky showing traces of a recent storm. A piece of wreckage prominent on the shore.

219, "*Playtime*," E. J. POYNTER, R.A.
A south-coast village among the Downs, interspersed with trees, and bathed in rich afternoon sunlight. A few schoolchildren are at play near a wall in front of a village, in the middle distance.

220, "*On the Upper Thames*," GODFREY HUGHES.
View of a small three-arched bridge.

221, "*Gathering Wrack, Connemara*," E. A. WATERLOW, A.R.A.

222, "*Audaces fortuna juvat*," MRS. M. SPARTALI STILLMAN.
A mystical figure (half-length) representing Fortune balancing two bronze statuettes.

223, "*Late Autumn*," MISS BLANCHE BAKER.

224, "*Weyburne, Norfolk*," WILFRID BALL.

225, "*Vita Nuova*," MRS. MARIE SPARTALI STILLMAN.
Evening scene. A winged figure of Love points out Monna Vanna and Monna Bice to Dante, as they approach, in earnest conversation, down a stone-paved street.

226, "*Sunshine and showers*," E. M. WIMPERIS.
Patches of sunlight on a wind-swept heath. A flock of sheep in the foreground.

227, "*Mrs. Charles W. Wyllie*," MISS BLANCHE JENKINS.
Half-length figure, in white fur-lined cloak (*sketch, p.* 68).

228, "*The pet goat*," R. W. MACBETH, A.R.A.
Another orchard scene. A girl is giving an apple to a goat on her right: at her left is a dog (*sketch, p.* 69).

229, "*Fishermen's cottages, Overstrand, Norfolk*," LADY LINDSAY.

230, "*Woodmen's cottages at Oxshott, Surrey*," J. W. BECK.
A small water colour.

231, "*Irene;* a portrait," MRS. MARIE SPARTALI STILLMAN.

232, "*The thrush*," T. HOPE MCLACHLAN.

233, "*Carry lance! eyes right!*" J. P. BEADLE.
A detachment of the 12th Lancers in the Row.

234, "*Modern Venice*," VAL C. PRINSEP, A.R.A.
A half-length study of a girl, with pale olive complexion and dark hair.

235, "*The narrow path*," JOHN R. REID (*sketch, p.* 70).

236, "*Beatty Kingston, Esq.*," F. GOODALL, R.A.
Half-length portrait.

237, "*Winter afternoon: Isle of Wight*," WILLIAM PADGETT.
A solitary Scotch fir is lit up by the crimson light of a sunset on a snow-covered hill-side.

238, "*The deluge: the forty-first day*," G. F. WATTS, R.A.
The rough waters under a golden glow.

239, "*The brook*," A. HELCKÉ (*sketch p.* 70).

240, "*Herr Joachim*," SIR ARTHUR CLAY, BART. (*sketch, p.* 72).

241, "*Bright autumn: near Hastings*," WILLIAM PADGETT.
Brilliant blue sky and green slope, down which a girl descends, carrying a faggot.

242, "*Past and present: a study in Venice*," VAL C. PRINSEP, A.R.A.
Two girls in a colonnade, and a monument with a heraldic device in an alcove.

243, "*Midsummer Day*," FRANK WALTON.
A small picture, suggestive of the midday heat of hay-making time. The mowers rest near stack and loads of hay.

244, "*On the Downs the sun still lingers*," ARTHUR LEMON.
A team of horses going home at evening (*sketch, p.* 71).

245, "*A favoured courtier*," J. HAYNES-WILLIAMS.
In rich red plush suit of the Stuart period (*sketch, p.* 72).

246, "*The Bells of San Vito*," MRS. EVELYN DE MORGAN.
"A Bacchante came from the past into the present and revisited Bellosguardo, near Florence, in 1890, but was scared away by the clang of the church bells."

Water-colour. The complexion of the Bacchante is deadly pale. Auburn hair and a reddish purple robe (*sketch, p.* 73).

247, "*Pink tulips*," W. GRAHAM ROBERTSON.

248, "*The Sacred Pool, Karnac, Thebes*," FRANK DILLON.
The colossal buildings are still illumined, as the moon rises, by the last glow of the sunset.

249, "*The horse pond*," EDWARD STOTT.
Twilight effect (*sketch, p.* 73).

250, "*Miss Ethel Wright*," ARTHUR HACKER.
Pale grey-green dress, with pink sleeves and sash, against greenish tapestry (*sketch, p.* 74).

251, "*Iona shore*," COLIN HUNTER, A.R.A.
Rocks and surf, with a few gulls on the shore.

252, "*A Highland foreground*," EDWARD CLIFFORD.
Harebells and heath.

253, "*Welsh stream, near Glen Conway*," J. B. KNIGHT (*sk., p.* 75).

254, "*The edge of the pine forest, Pisa*," THE EARL OF CARLISLE.
Wild boars in marshy foreground: pale green sky.

255, "*Tam O'Shanter*," HEYWOOD HARDY.
Centre of west wall. A lightly-clad auburn-haired girl, cowled figures, and a fiend with bagpipes pursue the rider. A murky and uncanny atmosphere, full of storm and wind.

256, "*Evening*," W. J. LAIDLAY.
A rendering of a dull sunset, over sea.

257, "*The Piazzetta, Venice*," MISS CLARA MONTALBA.
The base of the Campanile, with pigeons feeding. A golden-red light on St. Mark's (*sketch p.* 75).

258, "*Sere December*," VAL DAVIS.

259, { "*A little while and life shall smile,*
And all the earth be decked with flowers." } J. P. BUCHANAN.

260, "*The last bar*," T. R. SPENCE.
Dark purple mountains in background. A girl in red robe, with rapt expression playing the lyre; her companion listens at her left, in a blue robe. They occupy a somewhat elevated position on a marble cornice, beneath which ivy creeps (*sketch, p.* 23).

261, "*A child's thank-offering*," J. H. LORIMER (*sketch, p.* 76).

262, "*The Athenian Acropolis, from the Hill of the Nymphs*," TRISTRAM ELLIS.
Pink light on Hymettus (Trelo Vouni), contrasted with pale yellow tone of the Acropolis, a man in the foreground wearing the *fustinella* or petticoat (*sketch p.* 76).

263, "*A Surrey cottage*," MISS CATHARINE MCCRACKEN.

264, "*The Rev. R. H. Storey, D.D.*," PHILIP BURNE-JONES.

265, "*The last rose of summer*," MISS ADA DRESSLER.

266, "*The last of the catch*," DAVID CARR.
Pink, buff, and grey tones (*sketch, p.* 77).

267, "*Advanced Guard surprised*," JAN V. CHELMINSKI.
Winter landscape; group of horsemen.

268, "*Entrance to Padstow Harbour*"—sand boats loading. EDWIN HAYES.

269, "*Sir Bors*," EDWARD CLIFFORD.
A knight in gilt armour, erect, and grasping a spear.

270, "*On the Frome, Dorsetshire*," ARTHUR LUCAS.

No. 260. "*The Last Bar.*" T. R. SPENCE.

THE BALCONY.

In this gallery are to be found the usual collection of small oil paintings, water colours, and pastels, besides some interesting pencil portraits of celebrities by Mr. Lehmann, and a few miniatures. There are also photographs by Hollyer, Cameron, and others.

271, "*Precincts of St. Andreas, Hildesheim*," A. B. DONALDSON.

272, "*On Lago Maggiore*," THE REV. LORAINE ESTRIDGE.

273, "*A Summer's Day*," MISS NORA DAVISON.

274, "*Wingfield Castle, Norfolk*," T. FRIPP.

275, "*A Sussex ox-team*," J. HENRY DRAGE.

The phenomenon known as "earth shine" is here very distinctly shown in the moon.

276, "*The wood, solemn and silent everywhere*," J. B. OTTEWELL.

277, "*Capri*," N. PARISANI.

278, "*Mountain solitude*," BERNARD LUCAS.

279, "*The farm*," EDWARD H. FAHEY.

280, "*In a mossy bed*," J. FITZMARSHALL.

281, "*Petrarch and Laura*," MRS. MARIE SPARTALI STILLMAN.

A striking study of apple-blossoms (*sketch, p.* 79).

282, "*A Serk home*," MRS. PAUL NAFTEL.

283, "*Snow showers over Eton*," R. R. HOLMES.

284, "*On Cardross Moss, Scotland*," JAMES ORROCK.

Cloud and mountain background, with peat gatherers in middle distance.

285, "*Old buildings, Ledbury*," MISS EMILY LITTLE.

286, "*Dovedale*," E. M. EDMONDS.

287, "*A glimpse of the land of Beulah*," J. W. WALKER.

288, "*A corner of the farmyard*," DAVID BATES.

289, "*On the best of terms*," MISS NINA HARDY.

A scene from the last century. An old man with a little child.

290, "*Vespasian's Camp, and road from Amesbury to Stonehenge*," EDGAR BARCLAY.

291, "*Winter morning in the Campagna, Rome*," CHARLES EARLE.

292, "*Lincoln from the Witham, S.E. View*," HARRY HINE.

293, "*Miss Julia Neilson*," W. GRAHAM ROBERTSON (*sk., p.* 78).

294, "*An early September morning*," JOHN PARKER.

295, "*St. Lucia*," C. C. COLEMAN.

296, "*Amesbury Church*," EDGAR BARCLAY.

"Cleanliness is next to godliness."

297, "*An English home*," E. ARTHUR ROWE (*sketch, p.* 79).

"Softer than sleep, all things in order stood."

298, "*A summer day*," T. F. GOODALL.

299, "*Columbina*," HENRY RYLAND.

300, "*The sand-pit*," JAMES E. GRACE.

301, "*Phyllis*," MISS KATHERINE STEWART.

302, "*Swanage bay*," P. MOFFAT LINDNER.
303, "*The estuary at low water*," C. P. KNIGHT.
304, "*Miss Grant Thorold*," A. STUART WORTLEY.
305, "*The miller's cottage*," J. W. BECK.
306, "*Hawes bridge*," E. M. EDMONDS.
307, "*Night in a quiet square*," THE REV. LORAINE ESTRIDGE.
308, "*An old courtyard in Herefordshire*," MISS EMILY LITTLE.
309, "*The duck pond*," WILLS LANDER.
310, "*Autumn woods*," J. W. BECK.
311, "*Possession is nine points of the law*," MRS. NETTIE HUXLEY ROLLER. Two paroquets quarrelling over a banana.
312, "*Bubble of the brawling weir*," NEWTON BENETT (*sk.*, *p.* 78).
313, "*Towers of Zutphen*," A. B. DONALDSON.
314, "*Old houses in Herefordshire*," MISS EMILY LITTLE.
Extremely vivid in colouring; a pendant to No. 285.
315, "*A winter's afternoon*," E. W. WAITE.
316, "*An old coaster*," MISS NORA DAVISON.
317, "*Near Kinsale, Co. Cork*," O. RICKATSON.
318, "*Westgate Street, Norwich*," MISS C. M. NICHOLS.
319, "*January* 1891," HERBERT MARSHALL.
A scene on the Thames at Westminster Bridge; a steam-tug is pushing through ice-floes.
320, "*Stonehenge and Heel Stone*," EDGAR BARCLAY.
A view of the monolith, which lies near the great altar.
321, "*View from Fawley, on the Solent*," MISS G. B. MAY.
322, "*Lilac and guelder roses*," MISS GRACE H. HASTIE.
323, "*On Lago Maggiore: looking towards Pallanza*," THE REV. LORAINE ESTRIDGE.
324, "*Clay-next-the-Sea*," WILFRID BALL.
325, "*Frame of seven pencil drawings*," RUDOLF LEHMANN.
Portraits of—1. Sir David Brewster; 2. Sir Richard Owen; 3. Mrs. Humphry Ward; 4. Lord Tennyson; 5. Bret Harte; 6. H. M. Stanley; 7. W. Story.
These, as well as No. 333, have the autographs of the subjects attached.
326, "*Miss Welby*," THE MARCHIONESS OF GRANBY.
327, "*Mischief*," MRS. ARTHUR LEMON.
328, "*Mrs. Harry Taylor*," E. J. POYNTER, R.A.
329, "*Mary, daughter of Luke Ionides, Esq.*," MISS LISA STILLMAN.
330, "*Miss Dorothy Arden*," E. R. HUGHES.
331, "*Sketch for Star of Bethlehem*," E. BURNE-JONES, A.R.A.
332, *Lady Ribblesdale*," MRS. GRAHAM SMITH.
A pastel drawing.
333, "*Frame of seven pencil drawings*," RUDOLF LEHMANN.
Portraits of—1. Frederika Bremer; 2. Professor Knaus; 3. Professor Ranke; 4. Sir Theodore Martin; 5. Sir John Bowring; 6. Sir M. S. Grant Duff; 7. Eckermann.

334, "*Constance, daughter of James H. Chaplin, Esq.*," LOCKHART BOGLE.

335, "*Among the hills*," TOM KELLY.

336, "*The Lady Susan Keppel*," THE MARCHIONESS OF GRANBY.

337, "*Dorothy—a portrait*," THE HON. MRS. NORMAN GROSVENOR.

338, "*Miss Effie Hare;*" **339**, "*Little Beatrice;*" **340**, "*Miss Georgina Hogarth*," MRS. KATE PERUGINI.

341, *Coloured wax bas-relief*, "*Allegorical figures after an early Italian design*," MISS NELIA CASELLA.

342, *Coloured wax bas-relief*, MISS ELLA CASELLA.

343, "*Evolutionary assimilation*," EDWARD T. REED.

A story of Signor Piatti and his Cello. Drawing for *Punch*.

This and the following are pencil sketches.

344, "*Manners of the Bar*," EDWARD T. REED.

Patient and respectful attitude of counsel during the speeches of counsel on the other side. Drawing for *Punch*.

345, "*Farm-house, Surrey*," MAJOR-GENERAL DONELLY, C.B.

346, "*Friday Street Pond, Surrey*," MAJOR-GENERAL DONELLY, C.B.

Two etchings.

347, "*The People's Palace*," E. R. ROBSON.

348, *Case of miniatures;* **1**, "*Lady Ebury;*" **2**, "*Miss Mary Meade;*" **3**, "*Hon. Albertine Grosvenor*," THE HON. MRS. NORMAN GROSVENOR.

349, *Case of Miniatures*—**1**, "*The Hon. Mrs. H. Forster;*" **2**, "*The Countess of Wharncliffe;*" **3**, "*Rosamund, Daughter of the Hon. A. H. Grosvenor;*" **4**, "*The Earl of Carlisle*," THE HON. MRS. NORMAN GROSVENOR.

350, "*Little Dorothy*," MRS. DONDERS.

No. **376**. "*Portrait of a lady; Cire perdu.*" WILLIAM TYLER.

No. 364. "*Champion Jersey bull.*" C. DRESSLER.

SCULPTURE.

351, *Bas-relief—boy's head*," J. H. M. FURSE.

352, "*M. H. Spielmann, Esq.—Portrait bust*," CONRAD DRESSLER.

353, "*Portrait bust of a lady*," GEORGE GLANFIELD FRAMPTON.

354, "*We are seven*," E. ROSCOE MULLINS.

355, *Francis Ford, Esq.—Bronze bust*," ALFRED DRURY.

356, "*Bronze statuette — Sketch, the Dragon Ship*," ERNEST SICHEL.

357, "*A pastoral*," J. W. SWYNNERTON (*sketch, p.* 80).

358, "*Portrait bust*," MISS HONORIA M. RIGBY.

359, "*Hypatia*," A. J. SMITH.

360, "*Portrait bust*," EVERARD STOURTON.

361, "*Asleep*," E. ROSCOE MULLINS.

362, "*Queen's Cup*, 1890, *for Royal Yacht Squadron*," THE COUNTESS FEODORA GLEICHEN.

363, "*Onyx and Silver Christening Cup*," THE COUNTESS FEODORA GLEICHEN.

364, "*Champion Jersey Bull*," the property of James Blyth, Esq. CONRAD DRESSLER (*sketch, above*).

365, "*The late Sir Edgar Boehm, Bart., R.A.*," R. E. GLASSBY.

366, "*The late Cardinal Newman*," A. J. SMITH.

367, "*To know: to be: to do*," E. ROSCOE MULLINS (*sk., p.* 80).

368, "*The late Sir Henry Taylor;*" medal. MISS ELINOR HALLÉ.

369, "*Master Gerald Wellesley;*" portrait medallion. MISS ELINOR HALLÉ.

370, "*Mrs. W. M. Conway*," T. STIRLING LEE.

371, "*Parting;*" bronze group. W. G. JOHN (*sketch, p.* 80).

372, "*A grizzly bear;*" bronze. HARRY DIXON.

373, "*A lioness and cub;*" bronze. HARRY DIXON (*sk., p.* 77).

374, "*The Rev. G. G. Blomfield, M.A;*" medallion. HENRY A. PEGRAM.

375, "*R. H. Wright, Esq.*," medallion. HENRY A. PEGRAM.

376, "*Widowed*," WILLIAM TYLER.

377, "*Miss Florence Duncan*," MISS FLORENCE NEWMAN.

LIST OF ILLUSTRATIONS.

PAGE

ALMA-TADEMA, L., R.A. 48
ALMA-TADEMA (MRS.) 47

BARTLETT, W. H.. 63
BATTEN, J. D. 62
BEAVIS, RICHARD 65
BENETT, NEWTON 78
BIRD, S. 7
BLACK, ARTHUR J. 18
BOUGHTON, G. H., A.R.A. . . 35, 51
BRITTEN, W. E. F. 31
BROWN, A. K. 36
BURNE-JONES, E., A.R.A. . . 37, 42
BURNE-JONES, PHILIP 63

CADOGAN, S. R. 54
CARR, DAVID 77
CLAY, SIR ARTHUR 72
COLLIER, HON. JOHN 29, 64
CORBETT, M. R. 44
CORBETT, MRS. R. M. 66

DIXON, H., ... 77
DRESSLER, C. 27

EAST, ALFRED 53
ELLIS, TRISTRAM 76

FISHER, MARK, ... 34
FURZE, C. W. 49, 65

GRAHAM, TOM 59

HACKER, A. 74
HALLÉ, C. E. 40, 43
HARTLEY, ALFRED 41
HASTINGS (MRS.), K. G. . . . 50
HELCKÉ, A. 70
HERKOMER, H. G. 52
HUGHES, ARTHUR 13

IRELAND, T. 36

JAY, W. S. 33
JENKINS (MISS), BLANCHE . . . 68
JOHN, W. G. 80
JONES, M. R. 5

KHNOPFF, F. 40
KNIGHT, J. W. BUXTON . . 55, 75

LEHMANN, R. 57
LEMON, ARTHUR 45, 71
LLEWELLYN, W. 44
LORIMER, J. H. 76

PAGE

MACALLUM, HAMILTON 47
MACBETH, R. W., A.R.A. . . . 69
MACLAREN, WALTER 61
MILLAIS, SIR JOHN E., BART., R.A. 56
MONTALBA (MISS), CLARA . . . 75
MOORE, H. 30
MORGAN (MRS.), E. DE 73
MULLINS, E. ROSCOE 80
MURRAY, DAVID, A.R.A. . . . 38

NETTLESHIP, J. T. 54

PADGETT, W. 46
PARSONS, ALFRED. 69
PARTON, ERNEST 30
PERUGINI (MRS.), KATE 59
POYNTER, E. J., R.A. 32

REID, (MISS), FLORA 64
REID, JOHN R. 70
RICHMOND, W. B., A.R.A. . . . 60
RILEY, THOMAS 67
ROBERTSON, W. G. 78
ROOKE, T. M. 36
ROWE, E. A. 79
RYLE, ARTHUR J. 60, 67

SHANNON, J. J. 41
SMITH, E. BLOUNT 45
SPENCE, T. R.. 23
STILLMAN (MRS.), M. S. . . . 79
STOKES, ADRIAN 56
STOTT, EDWARD 73
STRUDWICK, J. M. 33
STUART, CHARLES 58
SWYNNERTON, J. W. 80
SWYNNERTON (MRS.), A. L. . . 57

TOPHAM, FRANK W. W. . . . 57
TUKE, H. S. 32
TYLER, W. 26

WAITE, EDWARD W.. 46
WARD, EDWIN A. 39, 54
WATERHOUSE, J. W., A.R.A. . . 55
WATTS, G. F., R.A. 31
WEGUELIN, J. R. 34
WETHERBEE, G. 61
WHIPPLE, J. 50
WILKINSON, HUGH 39
WILLIAMS, J. H. 72
WILLS, EDGAR C. 51
WYLLIE, C. W. 53

WEST ROOM.

No. 2. "*Miss Nina Welby.*" HON. JOHN COLLIER.

No. 1. "*November.*" ERNEST PARTON.

29 X 36.

No. 6. "*Morning bright.*" HENRY MOORE, A.R.A.

No. 8. "*Corinna the Theban.*" W. E. F. BRITTEN.

No. 9. "*The Nixie's Foundling.*" G. F. WATTS, R.A.

No. 11. "*Knucklebones.*" E. J. POYNTER, R.A.

No. 12. "*The lamp cleaners.*" H. S. TUKE.

34 × 48.

No. 15. "*An April Day.*" W. S. JAY.

31 × 23.

No. 17. "*Elaine.*" J. M. STRUDWICK.

No. 21. "*The Village Forge.*" MARK FISHER.

[*Door.*]

No. 22. "*Old love renewed.*" J. R. WEGUELIN. 39 × 56.

"Quid, si prisca redit Venus,
Diductosque jugo cogit aeneo?"
Illustration to Horace, Ode ix., Book iii.

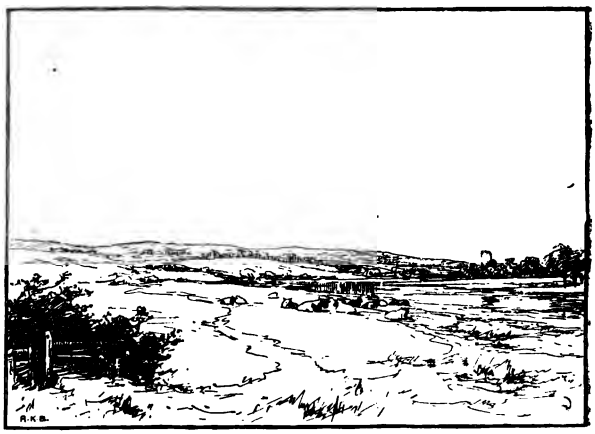
No. 30. "*A frosty sunrise in the marshes.*" G. H. BOUGHTON, A.R.A.

28 × 13.

No. 24. "*North side of St. Jean-au-Marché, Troyes.*" T. M. ROOKE.

36 × 28.

No. 33. "*A Berkshire lock—September.*" T. IRELAND.



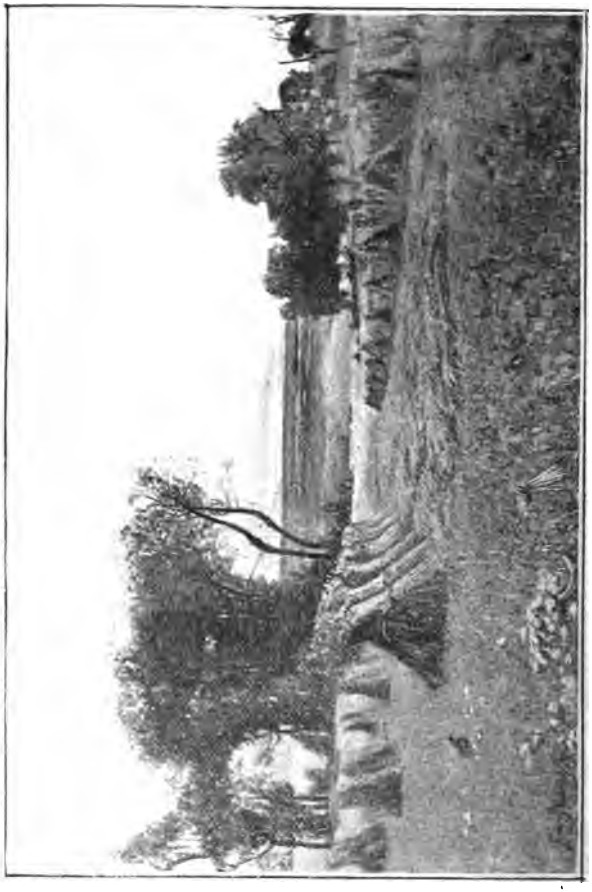
18 × 24.

No. 35. "*Lamington Castle, Lanarkshire.*" A. K. BROWN.

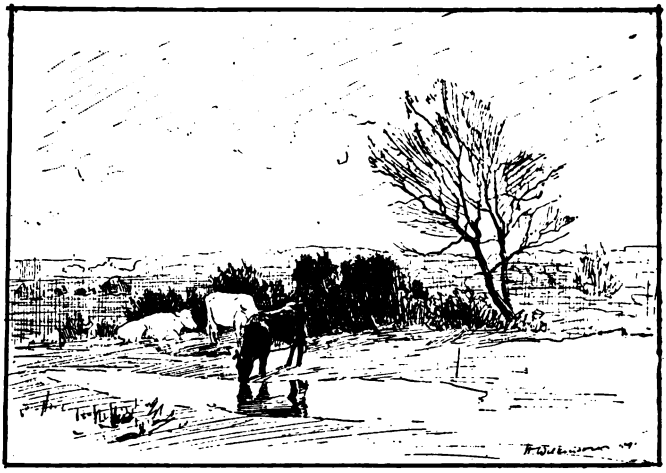
128 × 61.

No. 34. "*Sponsa de Libano.*" E. BURNE-JONES, A.R.A.

"Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out."—*Solomon's Song*, iv. 16.



No. 39. "*Season of mists, and mellow fruitfulness.*" DAVID MURRAY, A.R.A.



28 X 40.

No. 42. "*Where cattle stray.*" HUGH WILKINSON.

No. 52 "*The Right Hon. Lord Randolph Churchill, M.P.*" EDWIN A. WA D.

No. 53. "*Mademoiselle J. de Bauer.*" 19 × 12
FERNAND KHNOPFF.

No. 57. "*Bo-Peep.*" C. E. HALLÉ. 35 × 17.

12 × 18.

No. 51. "*In a Suffolk lane.*" ALFRED HARTLEY.

50 × 40.

No. 61. "*Miss Clough, Principal of Newnham College.*" J. J. SHANNON.

No. 63. "*The Star of Bethlehem.*" E. BURNE-JONES, A.R.A.

(A Platinotype reproduction of this picture is published by Mr. F. Hollyer, 9, Pembroke Square, Kensington.)

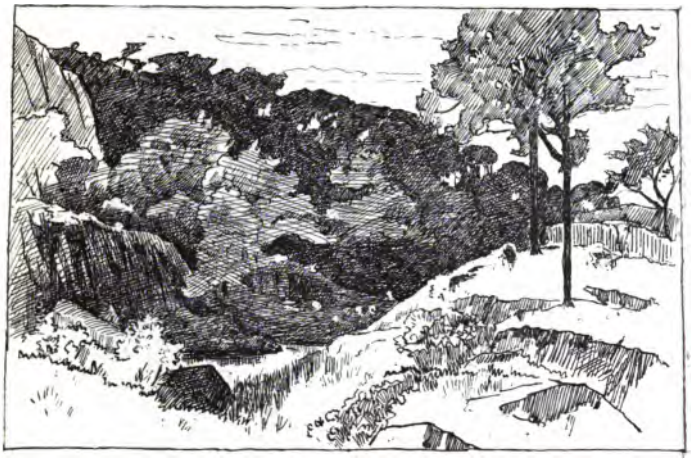
No. 70. "*Cherries.*" C. E. HALLÉ.

84 × 42.

No. 73. "*Mrs. Reckitt.*" W. LLEWELLYN.

5 × 27

No. 79. "*The Pisan Mountains.*" M. R. CORBETT.



9 × 15.

No. 86. "*A Welsh valley.*" E. BLOUNT SMITH.

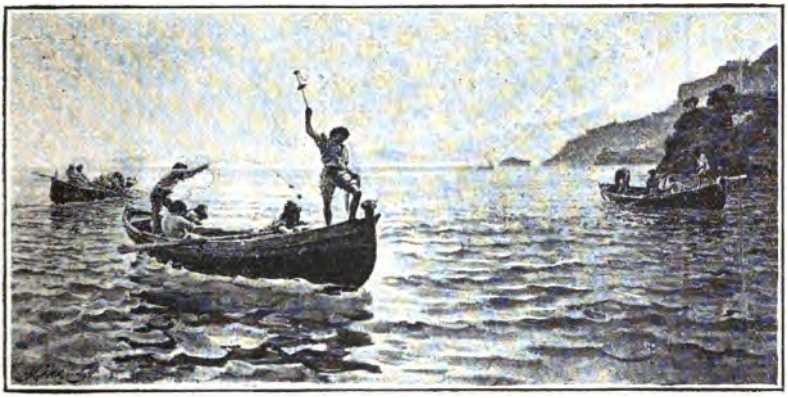
39 × 65.

No. 87. "*The lost comrade.*" ARTHUR LEMON.

No. 88. "*Where the daffodils grow.*" EDWARD W. WAITE.

No. 90. "*Hurried clouds on the South Downs.*" WILLIAM PADGETT.

No. 92. "*Fireside fancies.*" MRS. ALMA-TADEMA.



No. 102. "*Fishermen of Positano.*" HAMILTON MACALLUM.

No. 96. "*Love in Idleness.*" L. ALMA-TADEMA, R.A. 33 × 65.

94 × 54

No. **108.** "*Mrs. Ernest Frere.*" CHARLES FURZE.

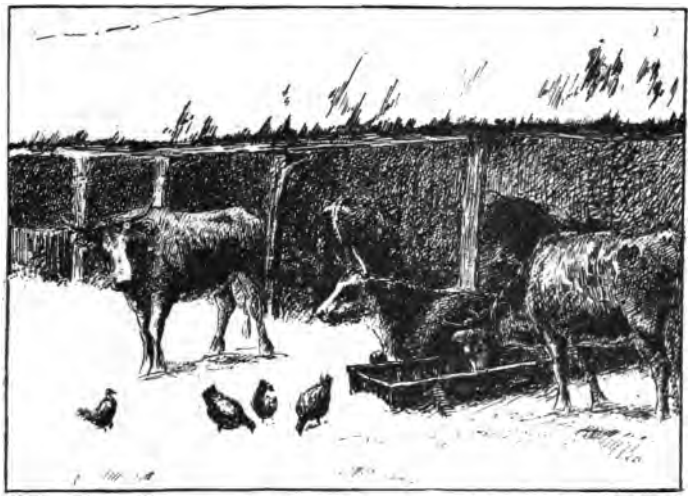
[*Door.*]

NORTH ROOM.

26 × 20.

No. 113. "*Stealing onwards towards the sea.*" J. WHIPPLE.

No. 117. "*Moses and Aaron before Pharaoh and his magicians.*" MRS. KATE G. HASTINGS.



20 × 27.

No. 124. "*Winter quarters.*" EDGAR C. WILLS.

× .

No. 133. "*The winter of our discontent.*" G. H. BOUGHTON, A.R.A.

No. 130. "*Rear-Admiral Edward Seymour, C.B.*" HERMAN G. HERKOMER.

No. 128. *"Midsummer."* C. W. WYLLIE. 50 × 40.

No. 140. *"Daphnis."* ALFRED EAST. × .

No. 145. "*Flood.*" J. T. NETTLESHIP.

No. 137. "*June—Knowle Park.*"
S. R. CADOGAN.

No. 149. "*Joyce, daughter of William Schooling, Esq.*"
EDWIN A. WARD.

24 × 42.

No. 152. "*Harvest-time on the Conway river.*" J. W. BUXTON KNIGHT.

× .

No. 153. "*Circe offering the cup to Ulysses.*" J. W. WATERHOUSE, A.R.A.

No. 156. "*Portrait of a lady.*" SIR JOHN E. MILLAIS, BART., R.A.

48 × 72.

No. 157. "*The setting sun.*" ADRIAN STOKES.

× .

No. **161.** "*Cupid and Psyche.*"
MRS. A. L. SWYNNERTON.

53 × 36.

No. **163.** "*Florence, wife of Major Gordon, 93rd Highlanders.*" R. LEHMANN.

32 × 46.

No. **164.** "*Garden Front to Grocers' Hall, Princes Street, City,* 1890."
F. W. W. TOPHAM.

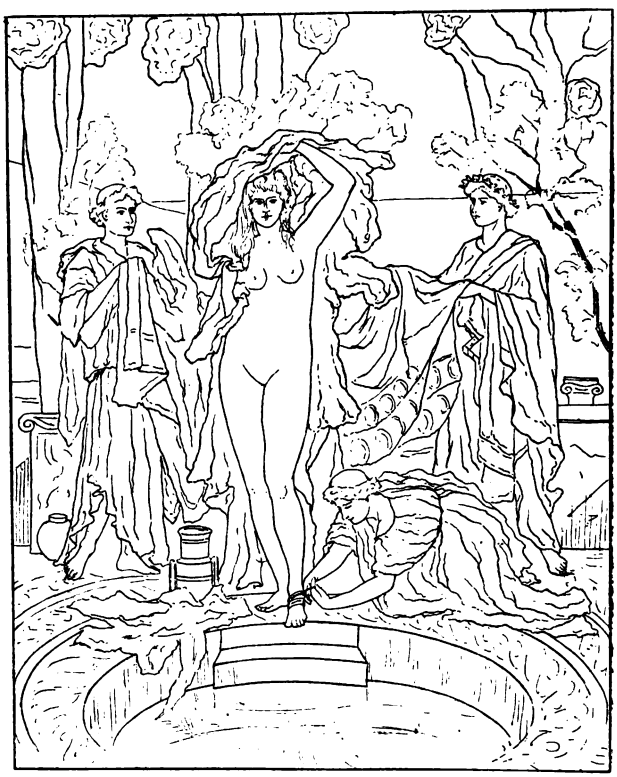
No. 165. "[illegible] in honour of the silver [illegible]." CHARLES STUART.

No. 171. "*Jeanne.*" MRS. KATE PERUGINI.

No. 169. "*Crofters.*" TOM GRAHAM.
"*Wresting from the rude earth their scanty store.*"

20 × 36.

No. 175. "*A lonely loch.*" ARTHUR J. RYLE.



No. 176. "*Amor omnia vincit.*" W. B. RICHMOND, A.R.A.

× .

No. 181. "*By the edge of the stream—Springtime.*" WALTER MACLAREN.

35 × 50.

No. 186. "*A sunny land.*" GEORGE WETHERBEE.

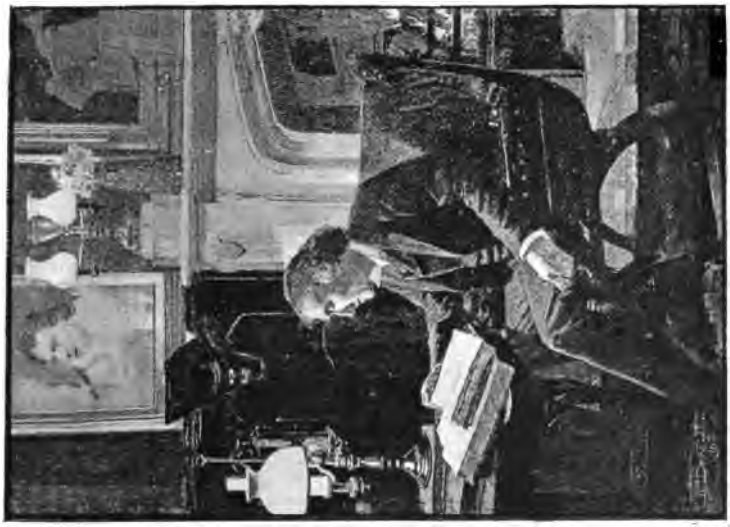
40 × 32.

No. 189. "*Demeter and Persephone.*" J. D. BATTEN.

"The sorrows of thine heart are comforted ;
For once again the king yields up his prize,
The blossom maiden of thy memories,
Crown'd bride of death, and queen amongst the dead.
For whose returning feet the world is spread
So thick with flowers, a welcome dear to eyes
That long have looked upon the land that lies
Beyond the gate whose threshold all must tread.

"O mother, mother, in whose wistful ear
The secret things of that dark realm are told,
Gulf of man's life, and garner of thy gold ;
What tidings of the hope and of the fear,
What dream of bliss hath made the dawning year
Ring with such mirth of voices manifold ?"

J. D. B.



No. 195. "*Portrait of Henry Irving, Esq.*" W. H. BARTLETT.

No. 190. "*Earth-rise from the moon.*" P. BURNE-JONES.

56 × 44.

No. 192. "*Rudyard Kipling, Esq.*" HON. JOHN COLLIER.

× .

No 193. "*Hush!*" MISS FLORA M. REID.

34 × 48.

No. 196. "*The first snow—Argyleshire.*" R. BEAVIS.

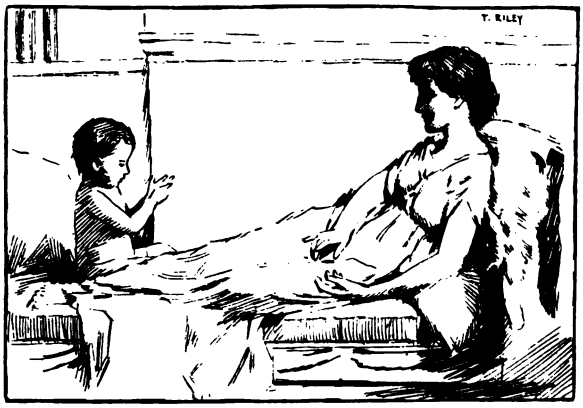
SOUTH ROOM.

26 × 72.

No. 202. "*Flight.*" CHARLES W. FURZE.

No. 209. "*Cecily, daughter of the Right Hon. Sir Charles Parker.*"

MRS. R. M. CORBETT.



14 × 18.

No. **206.** "*The first lesson.*" THO. RILEY.

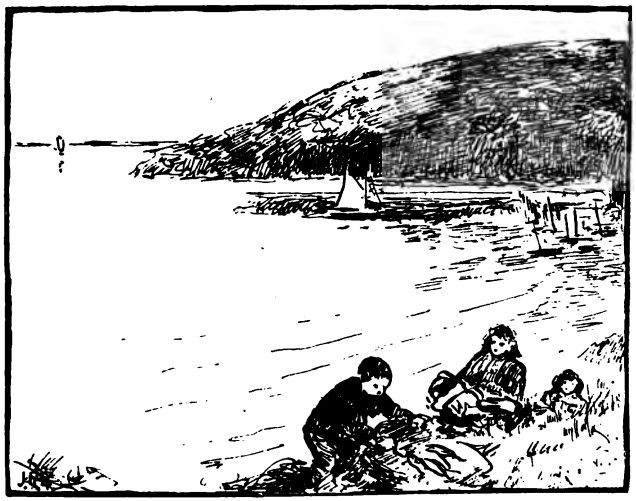
20 × 36.

No. **214.** "*Christchurch.*" ARTHUR RYLE.

No. 227, "*Mrs. C. W. Wyllie*," MISS BLANCHE JENKINS.

No. 217. "*Poppies.*" ALFRED PARSONS.

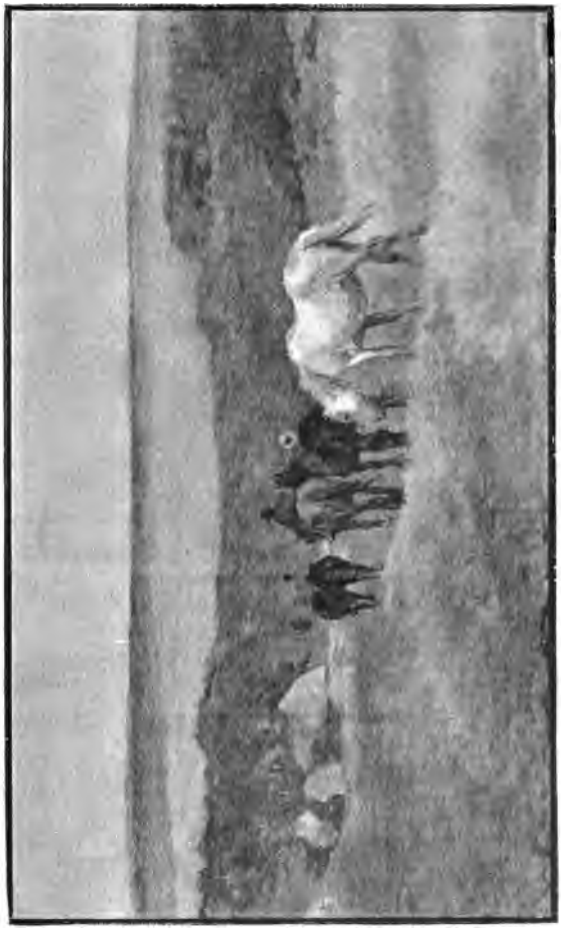
No. 228. "*The pet goat.*" R. W. MACBETH.



25 × 30.

No. 235. "*The narrow path.*" JOHN R. REID.

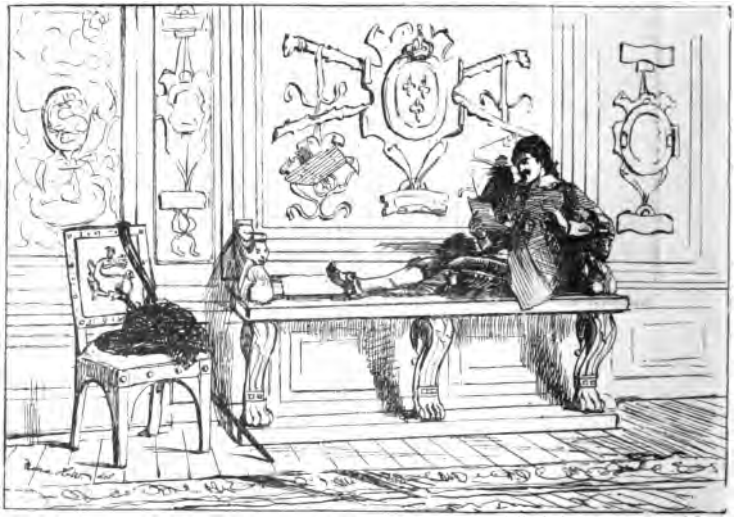
No. 239. "*The brook.*" ARNOLD HELCKÉ.



21 × 35.

No. 244. *"On the Downs the sun still lingers."* ARTHUR LEMON.

No. 240. "*Herr Joachim.*" SIR ARTHUR CLAY.



No. 245. "*A favoured courtier.*" J. HAYNES WILLIAMS.

24 × 16.

No. 246. "*The bells of San Vito.*" MRS. EVELYN DE MORGAN.

24 × 29.

No. 249. "*The horse pond.*" EDWARD-STOTT.

No. 250. *"Miss Ethel Wright."* ARTHUR HACKER.

18 × 15.

No. 253. "*Welsh stream, near Glen Conway.*" J. BUXTON KNIGHT.

20 × 40.

No. 257. "*The Piazzetta, Venice.*" CLARA MONTALBA.

25 X 35.

No. 261. "*A child's thank-offering.*" J. H. LORIMER.

28 X 42.

No. 262. "*The Athenian Acropolis, from the hill of the Nymphs.*" TRISTRAM ELLIS.

60 × 42.
No. 266. "*The last of the catch.*" DAVID CARR

THE BALCONY.

No. 373. "*Lioness and cub*"—bronze. HARRY DIXON.

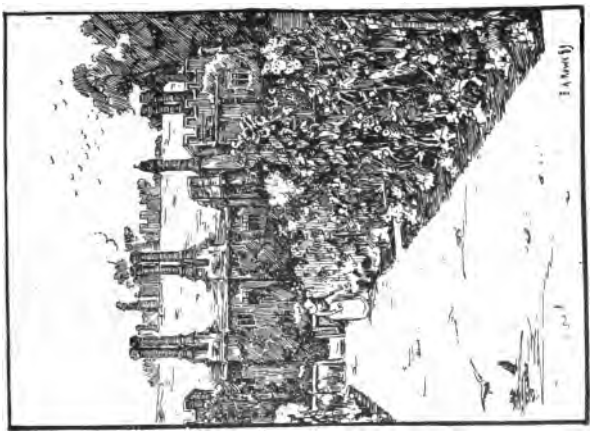
48 × 24.

No. 293. "*Miss Julia Neilson.*" W. GRAHAM ROBERTSON.

14 × 21.

No. 312. "*Bubble of the brawling weir.*" NEWTON BENETT.

No. 281. "*Petrarch and Laura.*"
MRS. M. SPARTALI STILLMAN.



21 × 16.

No. 297. "*An English home.*"
E. A. ROWE.

SCULPTURE.

No. 367. "*To know, to be, to do.*" E. ROSCOE MULLINS.

No. 357. "*A Pastoral.*" J. W. SWYNNERTON.

No. 371. "*Parting,*"—bronze group. W. G. JOHN.

THE ✦ ORIENTAL ✦ WAREHOUSE,

117 & 119, REGENT ST., LONDON, W.

(Two Doors from the NEW GALLERY.)

FARMER & ROGERS

(NOW GEORGE GULLEY AND CO.)

RESPECTFULLY INVITE INSPECTION OF THEIR NEW IMPORTATIONS OF

Eastern ✦ Art ✦ Productions,

AT THE MOST MODERATE PRICES,

INCLUDING

Screens, Fans, Cabinets,
Tables, Stands, Gongs, Trays, Curtains,
Table Covers.

ANTIQUE AND MODERN PORCELAIN

Of every description.

A GREAT VARIETY OF

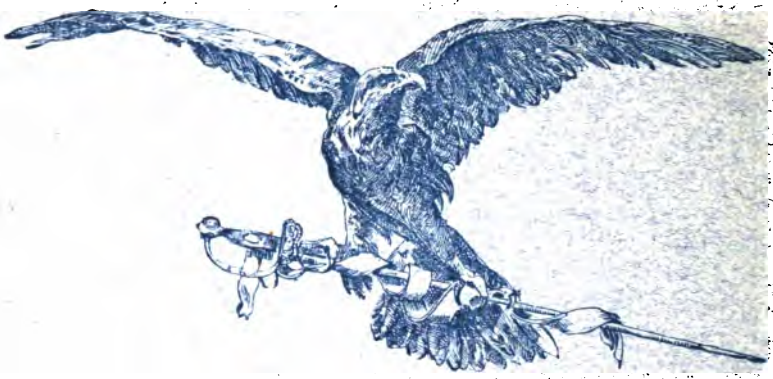
JAPANESE AND OTHER EASTERN CURIOS,

From Sixpence to 100 Guineas.

IMPORTERS OF

INDIAN SHAWLS & RAMPORE CHUDDAS.

THE ORIENTAL WAREHOUSE, 117 & 119, REGENT ST., LONDON.



"1806"

THE LAST GRAND WORK OF

J. L. E. MEISSONIER

NOW ON VIEW

AT

ARTHUR TOOTH & SONS

5 & 6 HAYMARKET, S.W.

HENRY BLACKBURN'S ART HANDBOOKS

No. V. One Shilling

THE

New Gallery

1892

A COMPLETE

Illustrated Catalogue

OF THE

SUMMER EXHIBITION AT THE NEW GALLERY, 121 REGENT STREET, W.

WITH NOTES BY

HENRY BLACKBURN

EDITOR OF "ACADEMY NOTES," AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

Published by Special Permission

London

CHATTO AND WINDUS, PICCADILLY

MAY 1892

All Rights reserved.

"THETIS" DAMASK SILKS (BLACK & WHITE.)

MESSRS. LIBERTY'S LATEST SPECIALITY.

Woven in British Looms, exclusively for LIBERTY & Co. A durable and graceful Fabric of pure and soft Silk–Damask, for MOURNING DRESSES.

THETIS" SILKS are also made in the following "LIBERTY" COLOURS—White and bright Gold, Pink and White, Pale Green and White, Grey and White, and a bold combination of Peacock Blue and burnished Copper, suitable for Tea-Gowns, Dinner and Evening Dresses.

"THETIS" CASCADE DESIGN produces an effect suggesting the changing lights of falling waters.

Price 9/9 per yard, 52 inches wide. New Patterns Post free.

"LIBERTY" SILKS.
Eastern Artistic Silks.
In dainty and plain Colours.

"LIBERTY" SILKS.
For graceful Gowns and Furnishing Draperies.

"LIBERTY" SILKS.
Price 19/6 and 25/- per piece of about 7 yards, 34 inches wide.
New Patterns Post Free.

"LIBERTY" SILKS.
In a variety of new Colours.
For Effective Drapery.

"LIBERTY" SILKS.
Price 1/11 per yard.
22 inches wide.
New Patterns Post Free.

"LIBERTY" SILKS.
For Ideal Dresses and Under-Garments.

"LIBERTY" SILKS.
Pure, light, and tough Washing Silks. In White, Buff and Coloured.

"LIBERTY" SILKS.
Price 2/6 to 6/9 per yard, 27 to 40 inches wide.
New Patterns Post Free.

"LIBERTY" SILKS.
New Colour Printed in Exclusive Designs.
Fashionable and Economic.

"LIBERTY" SILKS.
Price 28/6 per piece of about 7 yards, 34 inches wide; and by the yard, 27 inches wide.
Price 3/- per yard.
New Patterns Post Free.

TRADE MARK (Regd.,

"LIBERTY" CASHMERES.
For Summer Dresses. Soft, light durable and inexpensive.

"LIBERTY" CASHMERES.
In "Liberty" Colours and all Shades.

"LIBERTY" CASHMERES.
Price 21/- and 25/- per piece of 9 yards; 25 inches wide.
New Patterns Post Free.

"LIBERTY" LACHMI CASHMERE.
A beautiful soft, light cloth for Summer Dresses.

"LIBERTY" LACHMI CASHMERE.
In "Liberty" Colours. Price 3/6 per yard; 45 inches wide.
New Patterns Post Free.

"LIBERTY" KAMIL CASHMERE.
A light Fabric, having a smooth surface, suitable for Tea-Gowns and light Costumes.

"LIBERTY" KAMIL CASHMERE.
In "Liberty" Colours and all shades. Price 2/11 per yard; 42 inches wide.
New Patterns Post Free.

"LIBERTY" AZUL CASHMERE.
A beautifully light and warm Fabric. Made entirely of the hair of the Cashmere Goat, with a loose, rough surface.

"LIBERTY" AZUL CASHMERE.
Admirably adapted for Costumes and Cloaks. Price 3/11 per yard; 44 inches wide.
New Patterns Post Free.

"LIBERTY" ENGLISH-MADE BROCADES

FOR TEA-GOWNS, DINNER, EVENING and RECEPTION DRESSES.

To meet the demand for inexpensive and durable Home-made Brocades for Tea Gowns, Dinner, Evening and Reception Dresses, Messrs. LIBERTY have just introduced a variety of exquisitely soft and beautiful Fabrics, in most charming colourings, of which they invite an early visit of inspection.
Price from 4/9 per yard, 22 inches wide.
Sample lengths of any of the Materials can be forwarded on receipt of Town References.

LIBERTY & CO., { LONDON, PARIS, and BIRMINGHAM.

Under Revision.]

THE

New Gallery

1892

A COMPLETE

Illustrated Catalogue

OF THE

SUMMER EXHIBITION

WITH NOTES BY

HENRY BLACKBURN

EDITOR OF "ACADEMY NOTES," ETC., AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS

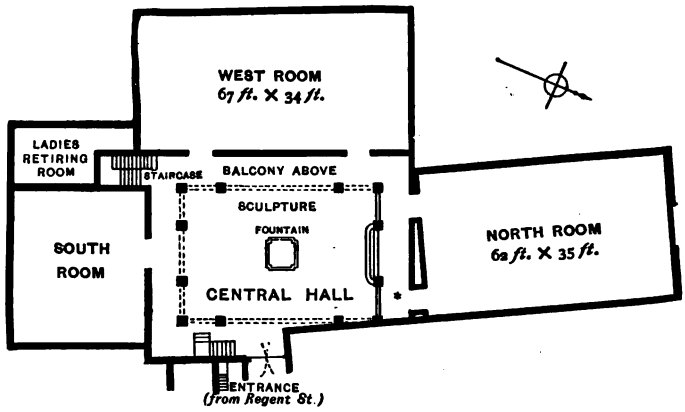
No. 435.

London:

CHATTO AND WINDUS, PICCADILLY

MAY 1892.

HARVARD COLLEGE LIBRARY
THE GIFT OF
MRS. GEORGE E. RICHARDS
NOV. 1, 1919.



THE NEW GALLERY.

No. V. 1892.

NOTICE TO ARTISTS.—For Regulations respecting the admission of works of art for the SUMMER EXHIBITIONS, application should be made to the Secretary at the Gallery, 121 Regent Street, W.

Sketches for the Illustrated Catalogue of the "NEW GALLERY" (Summer Exhibition) should be sent to Mr. Henry Blackburn, at his residence, 123 Victoria Street, S.W., early in April in each year; or to the "care of the Secretary of the New Gallery," at the time of sending in pictures.

The Illustrated Catalogue is SOLD IN THE GALLERY; at the *Librairie de l'Art*, 33 Avenue de l'Opéra, PARIS, and by all booksellers.

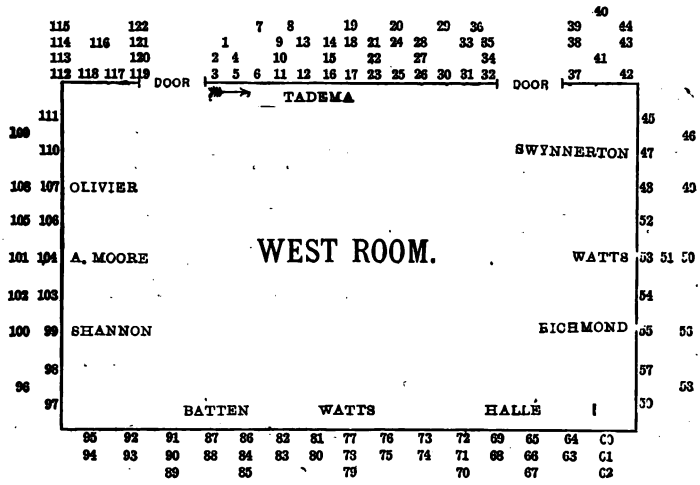
*** The copyright of all pictures sketched in this book is reserved by their respective owners.

The "Private View" was held on Saturday, April 23rd, and the Exhibition opened to the public on Monday, April 25th, for three months.

INDEX TO EXHIBITORS.

Abercrombie, Miss M. C., **298**, p. 22.
Adams, D., **273**, **283**, p. 21.
Adams, J. C., **36**, p. 7.
Adams, J. D., R.S.A., **160**, p. 15.
Allan, R. W., **286**, p. 21.
Alma-Tadema, L., R.A., **15**, **18**, p. 6; **22**, p. 7
Alma-Tadema, Mrs., **191**, p. 17.
Alma-Tadema, Miss A., **199**, p. 18; **438**, p. 27.
Armitage, A., **2**, p. 5.
Armour, G. D., **204**, p. 18.
Atkins, Miss C. J., **313**, p. 22.
Aumonier, J., **260**, p. 21.
Baker, Miss B., **35**, p. 7; **300**, p. 22.
Baker, S. H., **155**, p. 15.
Ball, W., **335**, p. 23.
Barclay, E., **406**, p. 26.
Bateson, Miss E., **409**, p. 26.
Batten, J. D., **90**, p. 11.
Beadle, J. P., **169**, p. 16; **370**, p. 24.
Beck, J. W., **319**, p. 22; **320**, **334**, p. 23.
Belgrave, P., **50**, p. 8.
Benett, N., **323**, p. 23.
Benson, E., **12**, p. 6; **23**, p. 7; **359**, p. 24.
Bigland, P., **149**, p. 15; **198**, p. 18.
Bird, S., **232**, p. 20.
Black, A. J., **8**, p. 6.
Blatherwick, Miss L., **405**, p. 26.
Boughton, G. H., A.R.A., **132**, p. 13; **162**, p. 15; **188**, p. 17.
Bowyer, Miss E., **326** p., 23.
Bredburg, Madame M., **131**, p. 13.
Britten, W. E. F., **165**, p. 16.
Brown, A. K., **62**, p. 9.
Brown, H. H., **242**, p. 20.
Burne-Jones, P., **26**, **33**, p. 7; **139**, p. 14; **157**, p. 15; **233**, **245**, p. 20; **295**, p. 22.
Burton, M. R. H., **243**, p. 20.
Butler, Miss M. A., **292**, **309**, p. 22.
Cadogan, S. R., **84**, p. 11.
Calkin, L., **29**, p. 7; **133**, p. 13.
Calvert, E. S., **71**, p. 10.
Canziani, Madame L. S., **83**, p. 10.
Carelli, C. H. R., **337**, p. 23.
Carlanti, O., **65**, p. 9.
Carlill, S. B., **278**, p. 21.
Carr, D., **159**, p. 15; **218**, p. 19.
Casella, Miss E., **443**, p. 27.
Casella, Miss N., **444**, p. 27.
Chambers, Miss A. M., **34**, p. 7.
Chaplin, Miss A., **435**, p. 27.
Charles, J., **105**, p. 12; **125**, p 13; **208**, p. 18; **228**, p. 19.
Charlton, J., **377**, p. 24.
Chelminski, Jan V., **402**, p. 25.
Chester, G., **174**, p. 16.
Chevalier, R. M., **330**, p. 23.
Christie, J. E., **59**, p. 9; **213**, p. 19.
Clay, Sir A., Bart., **81**, p. 10.
Cleland, W. H., **425**, p. 26.
Clifford, E., **38**, p. 7; **103**, p. 11.
Collier, Hon. J., **137**, **140**, p. 14; **154**, p. 15.
Colton, W. R., **432**, p. 27.
Cook, G. E., **289**, p. 22.
Costa, Prof. G., **17**, p. 6; **72**, p. 10; **207**, p. 18; **240**, p. 20.
Cottrell, W., **3**, p. 5; **32**, p. 7; **246**, p. 20.
Davis, H. W. B., R.A., **203**, p. 18.
Davis, Miss K., **113**, p. 12.
Davison, Miss N., **343**, p. 23.
De Blaas, Prof. E., **403**, p. 26.
Dillon, F., **161**, p. 15.
Donaldson, A. B., **306**, p. 22; **332**, **339**, p. 23.
Donald-Smith, Miss H., **40**, p. 8.
Donkin, Miss A., **368**, p. 24.
Donnelly, Maj.-Gen. C. B., **297**, p. 22.
Drage, Miss M. F., **344**, p. 23.
Dressler, C., **415**, p. 25; **431**, p. 27.
Dressler, Miss A., **333**, p. 23.
Drury, A., **410**, **414**, p. 26.
Duncan, W., **291**, p. 22.
Earle, C., **316**, p. 22.
East, A., **279**, p. 21.
Edmonds, E. M., **356**, **371**, p. 24.
Elias, Miss A., **79**, p. 10; **152**, p. 15.
Ellis, C. W., **307**, p. 22.
Ellis, T., **216**, **222**, p. 19; **304**, p. 22; **338**, p. 23.
Emslie, A. E., **63**, p. 9.
Emslie, Mrs. A. E., **308**, p. 22.
Fahey, E. H., **182**, p. 17.
Fisher, M., **264**, **270**, p. 21.
Fisher, S. M., **126**, p. 13.
Fitz-Marshall, J., **347**, **360**, **367**, p. 24.
Forbes, Mrs. S., **190**, p. 17.
Forbes-Robertson, J., **94**, p. 11.
Forbes, S. A., A.R.A., **170**, p. 16.
Foster, Miss A. H., **329**, p. 23.
Fowler, R., **180**, p. 17.
Frampton, G. G., **418**, p. 26; **437**, p. 27.
Freeman, Miss W., **145**, p. 15.
Furse, J. H. M., **434**, p. 27.
Gardner, W. B., **379**, p. 24; **380**, **383**, **33** p. 25.
Gayton, Miss A. M., **89**, p. 11.
Gere, C. M., **256**, p. 20.
Gleichen, Countess F., **428**, p. 27.
Goodall, T. F., **49**, p. 8.
Goodwin, A., **241**, p. 20.
Grace, J. E., **46**, p. 8; **345**, p. 23; **354**, p. 24.
Grace, Mrs. J. E., **112**, p. 12.
Graham, T., **249**, p. 20.
Granby, Marchioness of, **385**, **386**. **387**. **388**, **389**, p. 25.
Grant, Miss A., **108**, p. 12
Hacker, A., **41**, p. 8.
Hague, A., **75**, p. 10.
Hague, H., **14**, p. 6; **141**, p. 14; **280**, **281**, p. 21.
Hale, E. M., **109**, **118**, p. 12.
Hall, F., **51**, p. 8.
Hall, S. P., **64**, p. 9.
Hallé, C. E., **4**, p. 6; **66**, p. 9; **73**, p. 10; **211**, p. 19.
Hallé, Miss E., **439**, **440**, p. 27.
Hallward, R. F., **376**, p. 24.
Hardy, H., **255**, p. 20
Hardy, Miss N., **156**, p. 15.
Harper, C., **223** p. 19.
Hartley, A., **236**, p. 20.
Hastie, Miss G. H., **115**, p. 12.
Hastings, Mrs. K. G., **293**, p. 22.
Hayes, C., **341**, p. 23.
Hayes, E., **9**, p. 6; **28**, p. 7; **369**, **372**, p. 24.
Hayes, Miss E. C., **123**, p. 13.
Haynes-Williams, J., **61**, p. 9.
Hayward, A. F. W., **219**, p. 19; **375**, p. 24.
Hennessy, W. J., **253**, p. 20.
Helcké, A., **193**, p. 17; **401**, p. 25.
Hemy, C. N., **183**, p. 17.
Henderson, J., **251**, p. 20.
Herkomer, Prof., R.A., **181**, **185**, p. 17.
Hetherington, I., **93**, p. 11; **171**, p. 16.
Hickson, Miss M., **296**, p. 22.
Hine, W. E., **303**, p. 22.
Holroyd, Mrs. F. F., **358**, p. 24.
Hope, Mrs., **395**, p. 25.
Hughes, A. F., **302**, p. 22; **361**, p. 24.
Hughes, A., **373**, p. 24.
Hughes, E. R., **394**, p. 25.
Hunter, C., A.R.A., **147**, p. 15.
Ingram, W. A., **266**, p. 21.
Ireland, T., **186**, p. 17.
Irving, J., **16**, p. 6.
Jacomb-Hood, G. P., **52**, p. 8; **138**, p. 14; **254**, p. 20.
Jacquet, Miss C., **317**, p. 22.
Jay, W. S., **96**, p. 11.

Jenkins, Miss B., **74**, p. 10; **97**, p. 11.
John, W. G., **426**, p. 26.
Johnson, C. E. **285**, p. 21.
Jones, M. R., **45**, p. 8; **315**, p. 22.
Kelly, T., **381**, **396**, p. 25.
Kennedy, C. N., **142**, p. 14; **322**, p. 23.
Kennedy, Mrs., **322**, p. 23.
Khnopff, F., **78**, p. 10.
Kinsley, A., **321**, **327**, p. 23.
Knight, C. P., **5**, p. 6; **31**, p. 7; **352**, p. 24
Knight, J. W. B., **88**, p. 11; **163**, p. 15.
Lorne, Marchioness of (Princess Louise), **239**, p. 20.
La Thangue, H. H., **284**, p. 21.
Laidlay, W. J., **1**, p. 5; **20**, p. 7.
Lanteri, E., **430**, p. 27.
Lawson, Mrs. C., **340**, p. 23.
Lemon, A., **172**, p. 16; **294**, p. 22.
Lewis, A. J., **250**, p. 20.
Lewis, L., **299**, p. 22; **336**, p. 23.
Lindner, M. P., **37**, p. 7.
Llewellyn, W., **168**, p. 16; **194**, p. 17.
Logsdail, W., **209**, p. 18; **263**, p. 21.
Loudan, M., **100**, p. 11.
Lovell, C. E., **146**, p. 15.
Lucas, A., **95**, p. 11; **117**, p. 12.
Macallum, H., **192**, p. 17.
Macbeth, R. W., A.R.A., **166**, p. 16; **261**, **272**, p. 21.
Macgregor, A., **116**, p. 12.
Mackenzie, K., **202**, p. 18.
Maclaren, W., **11**, p. 6; **119**, p. 12; **151**, p. 15.
Martin, Mrs. F., **282**, p. 21.
May, Miss G. B., **305**, p. 22.
May, Mrs. A. S., **25**, p. 7.
McCracken, Miss K., **325**, p. 23.
McLachlan, T. H., **128**, p. 13; **135**, p. 14.
Meade, A., **210**, p. 18.
Meo, G., **214**, **220**, p. 19; **244**, p. 20.
Millais, Sir J. E., Bart., R.A., **69**, p. 10.
Miller, W. E., **7**, p. 6.
Mitchell, C. W., **189**, p. 17.
Montalba, Miss C., **231**, p. 20.
Montalba, Miss H., **130**, p. 13; **357**, p. 24.
Moore, A., **104**, p. 11.
Moore, A. H., **364**, p. 24.
Moore, Miss E., **427**, p. 26.
Moore, Miss J., **374**, p. 24.
Moore, H., A.R.A., **110**, p. 12; **230**, p. 19.
Mullins, E. R., **416**, **419**, p. 26.
Murray, D., A.R.A., **91**, p. 11; **175**, p. 16; **262**, p. 21.
Nettleship, J. T., **101**, p. 11.
Nordgren, Miss A., **19**, p. 7.
Norman, P., **21**, p. 7; **221**, p. 19; **301**, **310**, p. 22; **363**, p. 24.
Normand, Mrs. E., **176**, p. 16; **355**, p. 24.
North, J. W., **136**, p. 14.
Noyes, Miss D., **366**, p. 24.
Olivier, H. A., **76**, p. 10; **107**, p. 12; **164**, p. 16.
Orrock, J., **287**, p. 21.
Osborne, Miss E. M., **85**, p. 11.
Ottewell, B. J., **314**, p. 22.
Padgett, W., **148**, p. 15; **195**, p. 17; **257**, p. 20; **348**, p. 124; **399**, p. 25.
Parisani, N., **350**, p. 24.
Parker, J., **275**, p. 21.
Parsons, A., **6**, p. 6.
Parton, E., **30**, p. 7; **167**, p. 16.
Pegram, H. A., **421**, p. 26.
Peppercorn, A. D., **67**, p. 9.
Perugini, C. E., **82**, p. 10; **274**, p. 21.
Perugini, Mrs. K., **144**, p. 15.
Pickering, J. L. **56**, p. 9.
Poynter, E. J., R.A., **10**, **13**, p. 6; **57**, p. 9; **215**, p. 19; **235**, p. 20; **391**, p. 25.
Priestman, A., **349**, p. 24.
Purser, Miss S. H., **224**, p. 19.
Reed, E. T., **392**, **393**, p. 25.
Reffitt-Oldfield, J., **271**, p. 21.
Reid, J. R., **252**, p. 10; **277**, p. 21.
Reid, Miss F., **200**, p. 18.
Reitz, B., **365**, p. 24.
Richmond, W. B., A.R.A., **48**, **55**, p. 8; **87**, p. 11; **134**, p. 13; **390**, p. 25.
Riley, T., **290**, p. 22.
Robertson, F. J., **94**, p. 11.
Robertson, W. G., **39**, p. 7; **44**, p. 8; **68**, p. 9
Robinson, G. C., **397**, p. 25.
Robson, E. R., F.S.A., **407***, **408***, p. 26.
Rollins, J. W., **424**, p. 26.
Rooke, T. M., **114**, p. 12; **318**, p. 22.
Rope, Miss E. M., **442**, p. 27.
Rowe, E. A., **324**, p. 23.
Ryland, H., **311**, p. 22.
Ryle, A., **158**, p. 15; **226**, p. 19.
Salomons, E., **312**, p. 22; **331**, **342**, p. 23; **351**, p. 24.
Saunders, A. B., **433**, p. 27.
Shannon, J. J., **92**, **99**, p. 11; **178**, p. 16; **258**, p. 20; **265**, p. 21.
Simmons, St. C., **197**, p. 18.
Simonds, G., **445**, p. 27.
Skilbeck, C. O., **227**, p. 19.
Skipworth, F. M., **43**, p. 8; **111**, p. 12.
Smith, Mrs. G., **382**, p. 25.
Snell, J. H., **346**, p. 23.
Somerset, R. G., **42**, p. 8.
Spence, T. R., **238**, p. 20.
Stevenson, D. W., **422**, p. 26.
Stillman, Miss L., **27**, p. 7; **407**, **408**, p. 26.
Stillman, Miss E., **429**, **441**, p. 27.
Stillman, Mrs., **234**, **247**, p. 20.
Stokes, A., **143**, p. 14; **179**, p. 17.
Story, J., **184**, p. 17.
Stott, E., **86**, p. 11; **106**, p. 12; **177**, p. 16.
Stourton, E., **412**, p. 26.
Swainson, Miss M., **411**, p. 26.
Swan, J. M., **54**, p. 8; **269**, p. 21.
Swynnerton, J. W., **420**, p. 25.
Swynnerton, Mrs. A. L., **47**, p. 8; **102**, p. 11; **187**, p. 17; **288**, p. 21.
Taylor, E. R., **205**, p. 18.
Thomson, L., **212**, p. 19.
Thornely, C., **150**, p. 15.
Thornycroft, Miss H., **122**, p. 12.
Toberentz, Mrs. C., **417**, p. 26.
Toft, A., **423**, p. 26; **436**, p. 27.
Tomson, A., **268**, p. 21; **362**, p. 24.
Tonge, C., **328**, p. 23.
Topham, F. W. W., **60**, p. 9; **196**, p. 17.
Townsend, A. O., **404**, p. 26.
Tuke, H. S., **120**, p. 12 **237**, p. 20.
Van Ruith, H., **129**, p. 13.
Vernede, C., **206**, p. 18.
Wade, G., **413**, p. 26.
Waite, E. W., **98**, p. 11; **121**, p. 12.
Waite, R. T., **217**, p. 19
Walton, F., **80**, p. 10; **201**, p. 18.
Ward, E. A., **229**, p. 19; **248**, p. 20; **276**, p. 21.
Watts, G. F., R.A., **24**, p. 7; **53**, p. 8; **77**, p. 10.
Weguelin, J. R., **267**, p. 21; **378**, p. 24.
Weigall, H., **70**, p. 10.
Wetherbee, G., **124**, p. 13.
Whipple, J., **225**, p. 19.
Wills, E. C., **259**, p. 21.
Wimperis, E. M., **127**, p. 13.
Wontner, W., **173**, p. 16.
Wood, Miss E. S., **58**, p. 9.
Woodville, R. C., **400**, p. 25.
Wyllie, C. W., **153**, p. 15.
Yates, F., **353**, p. 24; **398**, p. 25.



No. 4. "*A Little Mendicant.*" C. E. HALLÉ.

The West Room contains prominent pictures and portraits by Mr. G. F. Watts, R.A., L. Alma-Tadema, R.A., and E. J. Poynter, R.A.

First in order of the Catalogue is—

1, "*The fisher's home,*" W. J. LAIDLAY.

Sunset barred by lowering grey clouds over a calm sea.

2, "*A study of roses*"; in blue china vase, A. ARMITAGE.

3, "*A glimpse of the River Conway, North Wales*"; early autumn tints, WELLESLEY COTTRELL.

4, "*A little mendicant*," C. E. HALLÉ.

Brown-eyed Italian girl in light dress, her arms leaning on a marble balustrade, holding pink anemones (*sketch, p.* 5).

5, "*Arran from the Kyles of Bute*," C. P. KNIGHT.

6, "*The voice of the turtle is heard in our land*," ALFRED PARSONS. Upright landscape. Flight of wood-pigeons over pool to leafless beech grove. Lent lilies flowering in foreground.

7, "*Portrait of George Richmond, Esq., R.A.*," W. E. MILLER.

Half length, seated. Profile, with skull-cap.

8, "*Industry and idleness—sunshine and shadow*," A. J. BLACK.

9, "*Sunset, Brighton beach*," EDWIN HAYES.

10, "'*When the world was young*'"; finished study for the picture in the Royal Academy, E. J. POYNTER, R.A.

A small picture of two Greek maidens, in diaphanous draperies, tossing astragali over a pavement of pearly grey and purple mosaic in marble alcove, near a fountain with gold fish. A third reposes on couch. Pink oleander, peaches, grapes, touches of blue and coral, complete the harmony.

11, "*In a stubble field, Surrey*," WALTER MCLAREN.

12, "*A quiet evening by the Musone, at Asolo*," EUGENE BENSON.

13, "*White roses*," E. J. POYNTER, R.A. Portrait half-length. Blonde, with pensive expression, in pale loosely-fitting spangled robe of classical design, holding bowl of roses. Leafy background, with white roses overhanging trellis-work (*sketch, p.* 29).

14, "*The landing-place*," HOMERVILLE HAGUE.

15, "*A silent greeting*," L. ALMA-TADEMA, R.A.

Here is a small picture of colour. Roman officer in brown leather cuirass and *cothurni*, has just left a bouquet of deep pink roses in the lap of auburn-haired maiden, who is taking a siesta on a marble seat with pale green cushion near a doorway. She has dropped her shears and ball of yellow silk, but still holds her needle. On the shelf above her head are laid folds of shawls of many colours. An attendant holds back a curtain over the "salve" on the threshold.

Next are two small landscapes—

16, "*The sheepfold*," J. THWAITE IRVING.

Cumulus-cloud overhanging plain.

17, "*Where the Carrara Mountains stretch down to the sea*," Professor GIOVANNI COSTA.

18, "*Paderewski*," L. ALMA-TADEMA, R.A.

An oblong canvas in centre of east wall, showing head (full-face) and shoulders of the famous musician, with a mass of bright "honey-coloured" hair. Tapestry background (*sketch, p.* 29).

19, "*A mother,*" Miss ANNA NORDGREN.

Woman in brown dress and grey-blue apron, carrying her child. Crescent moon showing over hill-side and stream.

20, "*In the gloaming,*" W. J. LAIDLAY (*sketch, p.* 30).

21, "*Allotment gardens, Canterbury,*" PHILIP NORMAN.

22, "*Dreaming,*" L. ALMA-TADEMA, R.A.

Small upright picture. Black-haired sun-burnt youth in white chiton, leaning in an attitude of reverie on marble balustrade, overlooking a tranquil deep blue sea.

23, "*Sunday morning in the fields,*" EUGENE BENSON.

24, "*Afloat,*" G. F. WATTS, R.A. Cupid floating gaily on the sea amid glittering gold and emerald ripples. He steadies himself with outstretched arms and head bent forward. His quiver, with red, white and blue arrows, floats by his side (*sketch p.* 30).

25, "*Winchelsea; mist rising,*" A. S. MAY.

26, "*The harvest moon,*" PHILIP BURNE-JONES.

Windmill and houses seen under a full moon and deep indigo sky.

27, "*A girl of Saracinesca,*" Miss LISA STILLMAN.

A *contadina* in light dress; half-length and downward look.

28, "*Golston harbour on the Yare,*" EDWIN HAYES.

29, "*Portrait of George E. Smith, Esq.,*" LANCE CALKIN.

30, "*In the autumn sunshine,*" ERNEST PARTON.

An upright landscape, with aged shepherd resting on fallen trunk under bare birch tree. Dark-blue sky over gold and purple woodland vista.

The remaining small pictures on this wall are—

31, "*At the Head of Windermere,*" C. P. KNIGHT.

32, "*A bit of North Wales, near Conway,*" W. COTTRELL.

33, "*Portrait of E. L. J. Ridsdale, Esq.*" PHILIP BURNE-JONES.

Three-quarter length, full-face, in velveteen coat (*sketch, p.* 31).

34, "*Daphne,*" MISS ALICE M. CHAMBERS.

A little upright picture of a maiden penetrating with closed eyes through dense laurel thicket.

35, "*The last of November,*" MISS BLANCHE BAKER.

36, "*Silver morning,*" J. CLAYTON ADAMS.

Sunshine playing on mountainous lake-side.

[*Door.*]

37, "*Swanage Bay,*" MOFFAT P. LINDNER.

Smacks becalmed off Dorsetshire cliffs.

38, "*The Countess Brownlow.*" EDWARD CLIFFORD.

Half-length profile, in white and gold brocade.

39, "*Gold and silver,*" W. GRAHAM ROBERTSON.

White and yellow tulips in vase.

40, "*The uncertain glory of an April day*," MISS H. DONALD-SMITH.

41, "*Mrs. George Garden Nicol*," ARTHUR HACKER.

Life-size portrait in pale pink and grey evening dress.

42, "*A lane scene*," R. GAY SOMERSET.

Sheep and cattle passing under dark row of trees, near a stream.

43, "*Dolores*," F. MARKHAM SKIPWORTH. Head and bust of Spanish beauty, with half-opened eyes; dark hair and black hat.

44, "*Poppies*," W. GRAHAM ROBERTSON.

45, "*Strayed*," M. RAPHAEL JONES.

Lamb crouching behind gorse bushes on moorland hill-side; smoke rising from burning heather (*sketch, p.* 31).

46, "*An Isle of Wight pastoral*," JAMES E. GRACE.

Sheep feeding in brown stubble. Blue stretch of sea and sky behind bold group of weather-worn trees.

47, "*Mid-summer*," MRS. ANNIE L. SWYNNERTON.

Rustic girl in a field; rich red hair, in reddish-brown print frock and dark shawl, with necklace of buttercups. An elder-tree in flower and strip of ripe dock-seed form accessories.

48, "*The Venerable Archdeacon Wilson;*" painted for Clifton College. W. B. RICHMOND, A.R.A.

Three-quarter length, seated, in black gown, life size.

49, "*Haymaking on the marshes*," T. F. GOODALL.

50, "*Showers*," PERCY BELGRAVE.

In the centre of the south wall is Mr. Watts' portrait of Walter Crane; above it—

51, "*Twilight*," FRED HALL.

Girl with hay-rake, driving cow and calves. Summer moon and gossamer in misty light (*sketch, p.* 32).

52, "*Ganymede*," G. P. JACOMB-HOOD.

A small upright picture. A white-tailed eagle spreading its wings over young Ganymede reclining on a pinnacle of snow-clad mountain range. Luminous blue shadow and sunlight on snow, contrasted with yellow robe of the boy.

53, "*Portrait of Walter Crane, Esq.*," G. F. WATTS, R.A.

On the line in the centre of the south wall. Head and shoulders, in brown velveteen coat (*sketch, p.* 32).

54, "*The storm siren*," J. M. SWAN.

A nude figure with black hair, holding a *cithara*, and seated on dull-red prow of galley, swept by sea-foam.

55, "*Portrait of Mrs. Marsden Smedley*," W. B. RICHMOND, A.R.A. Rhododendron and oak background.

No. 56. "*Patient toil.*" J. L. PICKERING.

"The north wind blusters over the wold,
Low browed and sullen wears the winter's day."

57, "*Chloe,*" E. J. POYNTER, R.A.

"Dulces docta modos et citharæ sciens."

Girl in silver robe, holding *testudo* in right hand, resting on ledge between marble pillars.

58, "*Autumn,*" MISS E. STEWART WOOD (*sketch, p.* 33).

59, "*The wreck,*" J. ELDER CHRISTIE.

Livid sunset over shores of estuary; sea-birds hovering near the wreck.

60, "*Song-thrush nest,*" FRANK W. W. TOPHAM. Girl holding nest and examining thrush's egg; hilly background.

61, "*Room in the Palace of Fontainebleau in which Pope Pius VII. was imprisoned by Napoleon I.,*" J. HAYNES-WILLIAMS.

62, "*Falls of Lora, Loch Etive,*" A. K. BROWN.

63, "*Mrs. Humphrey Ward,*" A. E. EMSLIE.

Full-face, writing, in dark-green tea-gown.

Under it is—

64, "*The late Charles Stewart Parnell,*" SYDNEY P. HALL.

Three-quarter face, with folded arms (*sketch, p.* 33).

65, "*The Circean Cape, from Terracina,*" O. CARLANDI.

66, "*A war-cloud,*" C. E. HALLÉ.

Goddess in Venetian red robe, standing on a cloud, holding sword and banner aloft. Behind is a maiden driving chariot. Battle raging on sea and shore below.

67, "*The path by the wood,*" A. D. PEPPERCORN.

68, "*Portrait of James Cagney, Esq., M.D., M.R.C.P.,*" W. GRAHAM ROBERTSON.

69, "*Sweet Emma Moreland,*" SIR JOHN EVERETT MILLAIS, BART, R.A.

Three-quarter length. In blue blouse, black skirt, and black hat trimmed with white; holding rush basket containing red roses. Leafy background. No reproduction of this picture.

70, "*Portrait of the Right Hon. W. E. Gladstone, M.P.*," H. WEIGALL.

71, "*A riverside pastoral*," E. SHERWOOD CALVERT.

72, "*Autumn evening on the Alban hills*," PROF. GIOVANNI COSTA.

73, "*The march of the seasons*," C. E. HALLÉ.

Ver in white and mauve draperies, borne by Cupids on a car with green banner, scattering flowers, defiling with Æstas, Auctumnus, and Hiems, before seated figure of Time (*sketch, p.* 34).

74, "*Her morning ride*," MISS BLANCHE JENKINS.

Golden-haired child in olive green hat and dress; holding buttercups.

75, "*Old Gyffin Mill*," ANDERSON HAGUE.

Child resting by mill-dam, watching ducks. Winter scene, with violent sky.

76, "*The late Mr. Archer Houblon*," HERBERT A. OLIVIER.

Three-quarter length, seated, holding case of gems and seals.

In the centre of this wall is—

77, "*Sic transit*," G. F. WATTS, R.A.

"What I spent, I had!
What I saved, I lost!
What I gave, I have!"

A shrouded corpse on a stone bier; before it are scattered ermine cloak, lute, golden shield and chalice, gauntlet, sword, helmet, spear, palmer's shell, book, and chaplet. The legend occurs in the old epitaph of Robin and Margaret in the churchyard of St. George's, Doncaster (quoted by Addison in the *Spectator*, No. 177), (*sketch, p.* 34).

78, { "*I lock my door upon myself.*"— CHRISTINA G. ROSSETTI. } FERNAND KHNOPFF.

Girl, in grey robe, deathly pale, steel-grey eyes, and dull red hair, rests her face on her hands, and gazes dreamily over table covered with black rug. Three orange tiger lilies spring from the lower edge of the picture (*sketch, p.* 35).

79, "*The edge of the common*," MISS ANNETTE ELIAS.

80, "*In opulent June*," FRANK WALTON.

Haymaking near a group of elm trees (*sketch, p.* 35).

81, "*Colonel Kay*," SIR ARTHUR CLAY, BART.

Standing, in dark fur coat (*sketch, p.* 36).

82, "*He loves me, he loves me not*," C. E. PERUGINI.

A little maiden in dainty fawn-coloured robe and darker cloak with bluish-green trimmings; seated on bank and blowing dandelion-seed. Forest background.

83, "*Our little maid*," MADAME L. S. CANZIANI (*sketch, p.* 36).

84, "*Autumn, Knole Park*," S. R. CADOGAN (*sketch, p.* 37).

85, "*Portrait of the late Joseph Geldart, Esq.*," MISS E. M. OSBORNE.

Head and shoulders; three-quarter face, seated.

86, "*In an orchard—an early summer morning*," E. STOTT (*sk. p.* 37).

87, "*Portrait of Mrs. Worsley Taylor*," W. B. RICHMOND, A.R.A.

Three-quarter length, seated, in black dress.

88, "*Greensward and sea*," J. W. BUXTON KNIGHT.

89, "*Portrait of the Rev. S. H. Mott*," MISS ANNA M. GAYTON.

Half-length. Dark blue background.

90, "*Danaë*," JOHN D. BATTEN.

Danaë, sheltering the infant Perseus, is seen afloat on a heavy sea in a brass-bound chest. A towering volume of blue seawater reflects the scarlet of her cloak. High horizon with distant islets of the Ægean. See the artist's translation of Simonides.

91, "*Gathering mists*," DAVID MURRAY, A.R.A.

Dark band of forest fringing rough meadow land.

92, "*The Lady Skelmersdale*," J. J. SHANNON.

Three-quarter length, in pale evening dress, holding violin.

93, "*The Valley of the Medway—Evening*," I. HETHERINGTON.

94, "*Myra, daughter of Mrs. A. W. Pinero*," J. FORBES-ROBERTSON.

95, "*Silent weather*," ARTHUR LUCAS. Water lilies on a pond.

96, "*Autumn mists*," W. S. JAY (*sketch, p.* 38).

97, "*In the month of roses*," MISS BLANCHE JENKINS.

Little girl with white hood and frock, holding bunch of eglantine (*sketch, p.* 38).

98, "*Birds of a feather flock together*," EDWARD W. WAITE.

Green landscape, with flocks of geese and rook (*sketch, p.* 39).

99, "*Miss Wordsworth, Principal of Lady Margaret Hall, Oxford*," J. J. SHANNON. In a slate-coloured gown (*sketch, p.* 39).

100, "*The Red Sofa*," MOUAT LOUDAN.

101, "*Flood-wrack: the end of the night*," J. T. NETTLESHIP.

Lioness holding her cub and picking her way over greenish-brown, dark-looking débris. Solitary star shining over background of heavy blue water (*sketch, p.* 40).

102, "*At the fountain—early morning, Carrara*," MRS. ANNIE I. SWYNNERTON.

Barefooted and red-skirted girl drawing water.

103, "*The garden at Lidford Hall*," EDWARD CLIFFORD.

In the centre of the north wall is—

104, "*A revery*," ALBERT MOORE.

Upright canvas. A dark-haired maiden seated in chair inlaid with ebony and mother-of-pearl. She wears a blue coif, pale orange tunic, and bistre chlamys. Orange and black mat.

105, "*In loving memory*," JAMES CHARLES.

106, "*Ploughing in early spring*," EDWARD STOTT.

107, "*The late Lady Thomas Hay*," HERBERT A. OLIVIER.

Three-quarter length, in dark grey dress and lace cap.

108, "*Portrait of a baby*," MISS ALICE GRANT.

109, "*Sigurd carries off the Princess of Ireland*," E. MATTHEW HALE. Grey surf and inky sky (*sketch, p.* 40).

110, "*The sheep-walk, Walberswick*," HENRY MOORE, A.R.A.

111, "*Valeria*," F. MARKHAM SKIPWORTH.

Head and bust of girl, with white robe, and gold ornaments.

112, "*At Hemingford Abbotts*," MRS. JAMES E. GRACE.

113, "*Portrait of Mrs. Biscombe Gardner*," MISS KATHLEEN DAVIS. Small head, three-quarter face.

114, "*A Troyes canal*," T. M. ROOKE.

115, "*Poppies*," MISS GRACE H. HASTIE.

116, "*The mirrors of time—past, present, and future*," A. MACGREGOR. Many-coloured mystical design, with three winged figures holding crystal spheres. A motley colour-scheme, greens, reds, browns and yellows, in brilliant golden light (*sketch, p.* 41).

117, "*Spring time*," ARTHUR LUCAS.

118, "*After the raid*," E. MATTHEW HALE.

Vikings with prisoners and booty on sea-shore.

119, "*An old farm on the Dorsetshire coast*," WALTER MCLAREN.

120, "*Portrait study*," H. S. TUKE.

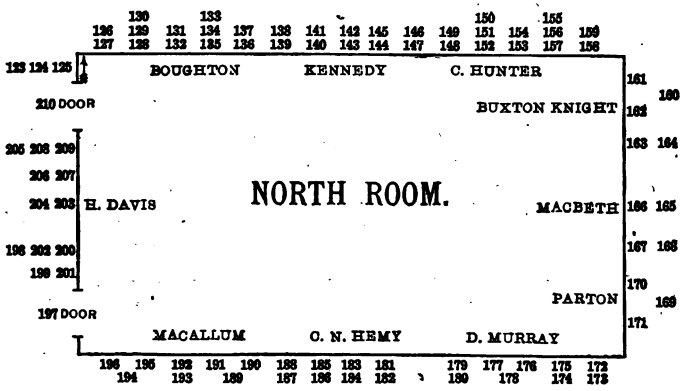
Small three-quarter length, in rich green dress.

121, "*A rainy day—Clovelly*," EDWARD W. WAITE.

122, "*Spring blossoms*," MISS HELEN THORNEYCROFT.

14 × 21.

No. **323**. "*Windsor*." NEWTON BENETT.



123, "*A Study*," MISS E. C. HAYES.

124, "*To our Lady of the seas*," GEORGE WETHERBEE (*sk., p.* 42).

125, "*At the ferry*," JAMES CHARLES.

Small Venetian subject. A girl in red and white costume shading her eyes with a bright red fan, about to enter gondola.

126, "*The mid-day sun, Venice*," S. MELTON FISHER.

Upright picture. Girl resting on wheelbarrow under tall sunflowers, in garden with lofty stone wall. At a little distance are women gathering pumpkins. Red cotton umbrella and green water jug.

127, "*The way across the marsh*," E. M. WIMPERIS.

Heavy clouds over flat tract of country.

128, "*Evening*," T. HOPE MCLACHLAN.

Dim starlight (*sketch, p.* 42). Also companion picture "Morning," which hangs as a pendant on the other side of No. 132.

129, { "*What's female beauty but an air*
Through which the mind's all gentle graces shine?"—YOUNG. } H. VAN RUITH.

Study of a girl's head.

130, "*The Madonna of St. Giorgio in Alga, Venice*," MISS HILDA MONTALBA.

Moon rising over lagoon. The red brick of the *chiesa* stands out prominently against the deep blue sky.

131, "*Portrait of the artist*," MADAME MINA BREDBERG.

Half-length, seated at easel, in loose grey painting costume, at an open window.

132, "*Black-eyed Susan*," G. H. BOUGHTON, A.R.A.

Dark grey jacket, and hat lined with pink. White muslin gown with knot of forget-me-nots at throat (*sketch, p.* 43).

133, "*Weaned*," LANCE CALKIN.

Child in long green skirt with sandy coloured kittens.

134, "*Portrait of Mrs. Maurice Beddington*," W. B. RICHMOND, A.R.A. Half-length, seated, with folded hands.

135, "*Morning*," T. HOPE MCLACHLAN.

Grey dawn, girl driving flock of geese (*sketch, p.* 42).

136, "*When winter's wasteful spite was almost spent*," J. W. NORTH. Pearl-grey haze over wooded hills and tangled foreground.

137, "*Portrait of Mrs. W. H. Foster*," THE HON. JOHN COLLIER. Three-quarter length, seated, in pink and grey costume.

138, "*Cuthbert, son of the Rev. A. Foster*," G. P. JACOMB-HOOD.

139, "*Bedtime*," PHILIP BURNE-JONES.

Lady and child, standing at window and watching moon.

140, "*Gretchen*," THE HON. JOHN COLLIER

Nach Golde drängt,
Am Golde hängt
Doch alles! Ach, wir Armen!—*Goethe.*

Strong glow of yellow lamplight on auburn hair, and white gown; richly carved cupboard behind; metal-clasped white casket (*sketch, p.* 43).

No. 141. "*The Moated Grange.*" HOMERVILLE HAGUE.

142, "*Jonah*," C. N. KENNEDY.

A flaming lantern attached to forestay of primitive vessel illuminates the group of sailors in the prow (*sketch, p.* 44).

Under which hangs:—

143, "*Roman Campagna; Early Spring*," ADRIAN STOKES.

Green landscape, relieved by yellow sandstone rocks and brilliant white cloud (*sketch, p.* 45).

144, "*Tomboy*," MRS. KATE PERUGINI.

Child in dull red bodice and blue striped brown frock. Black stockings, and pink ribbons in white sun-bonnet (*sketch, p.* 47).

145, "*The thatcher*," MISS WINIFRIDE FREEMAN.

146, "*Hopscotch*," CHARLES E. LOVELL.

Small upright picture of a little girl in grey, playing in a dark oak chamber, watched by dachshund.

147, "*The water carrier*," COLIN HUNTER, A.R.A. (*sketch, p.* 47).

148, "*Moonrise o'er the marshes*," WILLIAM PADGETT.

149, "*The Lady Henry FitzGerald*," PERCY BIGLAND.

Three-quarter length, in light bluish pink evening dress. Sprays of yellow mimosa on the table.

150, "*Low water*," CHARLES THORNLEY.

151, "*Through the thistles*," WALTER MACLAREN (*sketch, p.* 46).

152, "*The house on the marsh*," MISS ANNETTE ELIAS.

153, "*An old suburb*," C. W. WYLLIE.

Orange and white sails and blue hulls of barges in strong afternoon light (*sketch, p.* 46).

154, "*Portrait of Mrs. Giffard*," THE HON. JOHN COLLIER.

Three-quarter length, in white satin evening dress.

155, "*Dewy eve*," S. H. BAKER.

156, "*A great responsibility*," MISS NINA HARDY.

Old man in eighteenth century costume, in charge of a baby girl.

157, "*O who will o'er the downs so free?*" PHILIP BURNE-JONES (*sketch, p.* 48).

158, "*Autumn solitude*," ARTHUR RYLE (*sketch, p.* 48).

159, "*Circe*," DAVID CARR.

Chesnut-haired girl, with yellow apron and blue petticoat, watching pigs under an apple tree in blossom.

160, "*The glory of dying day*," J. DENOVAN ADAMS, R.S.A.

Large oblong landscape. Wealth of glowing colour and fierce contrast, trees on skyline glowing in the light of sunset. A drove of cattle and sheep entering deep shadow on foreground. Dark blue water and mountains to the right.

161, "*Garden of the Imperial Palace, Kioto, Japan*," FRANK DILLON.

A small elaborately-painted study of a Japanese garden, with brilliant azaleas in bloom reflected in still water, spanned by a light bridge on which stand two or three figures.

162, "*Portrait of Miss Phillips*," G. H. BOUGHTON, A.R.A.

Profile and shoulders. Pink gown, and purple feather fan.

163, "*Meadow Sweet*," J. W. BUXTON KNIGHT.

"By summer's ripening breath." (*sketch, p.* 50).

164, "*In rose time, Gravelye*," HERBERT A. OLIVIER.
Gentleman, in grey suit, holding cluster of yellow roses.

At the head of the room are—

165, "*Che sara sara*," W. E. F. BRITTEN.
Girl in white draped with blue.

166, "*An Alsacian flower-stall*," ROBERT W. MACBETH, A.R.A.
Flower-girl in dark bodice of neutral tint, bending over a collection of many-coloured flowers; background of mat-work and tarnished gold colour. Blue woodwork (*sketch, p.* 50).

167, "*The night ferry*," ERNEST PARTON (*sketch, p.* 51).

168, "*Francis Reckitt, Esq.*," W. LLEWELLYN.
Three-quarter length, in fur coat.

169, "*Homewards*," JAMES P. BEADLE.

> "The night comes calmly forth
> Bringing sweet rest upon the wings of even."

Girl in lilac dress, with dun-and-white cow, dark-green hedge, and sunset of subdued red (*sketch, p.* 51).

170, "*When the boats are idle in the bay*," STANHOPE A. FORBES, A.R.A.
Fisherman in blue suit and red tie, netting. Girl in white, mauve-grey sky; fresh morning light (*sketch, p.* 52).

171, "*From the Garden of Astley House*," I. HETHERINGTON.

172, "*Scouts*," ARTHUR LEMON.
Two Gaulish horsemen peering over boulders.

173, { "*I think of all thou art to me,*
I think of all thou canst not be," } WILLIAM WONTNER.
Brown-haired girl in pale sulphur-coloured dress, against green marble. Bowl of roses—pink, red, yellow and white, on inlaid table (*sketch, p.* 52).

174, "*Cader Idris, North Wales*," GEORGE CHESTER.

175, "*A Hampshire Haying*, 1891," DAVID MURRAY, A.R.A.
Storm clearing off at sunset, lurid clouds, and lightning playing over steel-blue water (*sketch, p.* 53).

176, "*Edie*," a portrait, MRS. E. NORMAND.
Bronze and peacock blue against deep violet. Yellow flower fastened with jewelled clasp (*sketch, p.* 54).

177, "*Gleaners*," EDWARD STOTT.

178, "*Mrs. Chapman*," J. J. SHANNON.
Three-quarter length, seated, in black satin evening dress, holding yellow roses; background of brown woodwork, relieved by blue bowl and red cushion.

179, "*Hay-time in the Tyrol*," ADRIAN STOKES (*sketch, p.* 54).

180, "*Spirit of the morning*," ROBERT FOWLER.

Eos encircled by sea-gulls ascending from the many-rippled sea. A pale pink scarf floats lightly round her (*sketch, p.* 55).

181, "*Sir George Gabriel Stokes, Bart.*," past-President of the Royal Society — presentation portrait; PROFESSOR H. HERKOMER, R.A. Three-quarter length, seated, in black gown.

182, "*The Nether Pool—a nibble*," EDWARD H. FAHEY.

In centre of this wall is—

183, "*The Cornish sea*," C. NAPIER HEMY (*sketch, p.* 55).

184, "*Mark, son of Julian and M. M. Sturgis*," JULIAN STOREY.

In sage-green suit and red vest, standing on panther skin.

185, "*The Rev. John E. B. Mayor*;" Professor of Latin in the University of Cambridge—presentation portrait; PROFESSOR H. HERKOMER, R.A.

Forms a pendant to No. **181**. Three-quarter length, full face.

186, "*A pool in the dell*," T. IRELAND (*sketch, p.* 56).

187, "*Mater triumphalis*," MRS. ANNIE L. SWYNNERTON.

Nude figure in upright posture, with arms thrown over head. Yellowish flesh tints forced by ultramarine background.

188, "*An east wind*," G. H. BOUGHTON, A.R.A.

A small picture of two girls, one in black, the other in shades of fawn, pink, and red, in a snowy landscape.

189, "*A study of white*," C. W. MITCHELL.

A child with blue eyes and brown hair forms the decided colour amongst white surroundings.

190, "*Jean, Jeanne, et Jeannette*," MRS. STANHOPE FORBES.

Angler, girl and goat, in an atmosphere of repose. A scheme of grey and green, relieved by boy's blue suit, and yellow and pink flowers in the barrow (*sketch, p.* 58).

191, "*The wool-winders*," MRS. ALMA-TADEMA.

Two young girls in white, in a white panelled room. Skeins of dull blue wool, and plain plum-coloured arm chair.

192, "*Searching for octopus, in the Bay of Amalfi*," HAMILTON MACALLUM.

Sky suffused with pale golden light reflected on the blue of a rippling sea. Similar in treatment to the artist's "*Fishermen of Positano*," in last year's exhibition (*sketch, p.* 57).

193, "*Low tide, Boulogne-sur-Mer*," ARNOLD HELCKÉ (*sk. p.* 58).

194, "*Mrs. Emile Merton*," W. LLEWELLYN.

Three-quarter length, profile, in red cloak lined with grey fur, and blue, green and white costume (*sketch, p.* 59).

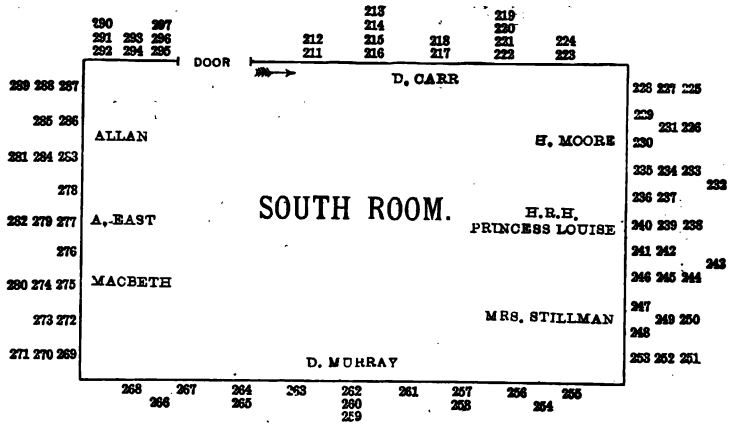
195, "*Evening glow, Sussex*," WILLIAM PADGETT.

196, "*Primrose Day*," FRANK W. W. TOPHAM (*sketch, p.* 59).

[*Door.*]

197, "*The evening comes, the day is still,*" ST. CLAIR SIMMONS.
198, "*Lady Wright,*" PERCY BIGLAND.
199, "*Air! air! blue air and white!*" MISS ALMA TADEMA.
200, "*The young doctor,*" MISS FLORA REID (*sketch, p.* 60).
201, "*The keeper's cottage,*" FRANK WALTON.
202, "*A northern shore,*" KENNETH MACKENZIE.
203, "*Approaching night—Camp de César—Pas de Calais,*" H. W B. DAVIS, R.A.
Brown landscape, and dappled grey sky (*sketch, p.* 62).
Above is one of the largest pictures in the exhibition—
204, "*In a bull-ring, Andalusia,*" G. DENHOLM ARMOUR.
Black bull attacking scarlet picador, who baffles him with a maroon-coloured cloak; bright green doors into arena (*sk., p.* 61).
205, "*Jessie,*" EDWARD R. TAYLOR.
206, "*Early spring,*" CAMILLE VERNEDE (*sketch, p.* 60).
207, "*Dawn in the country of St. Francis,*" PROFESSOR GIOVANNI COSTA.
208, "*Caffé Chioggia, Venice,*" JAMES CHARLES.
209, "*Portrait of Gervais Ker, Esq,*" WILLIAM LOGSDAIL.
210, "*Sea Urchins,*" ARTHUR MEADE (*sketch, p.* 62).

25 × 18.
No. **324**. "*Tintagel.*" E. ARTHUR ROWE.



211, "*A portrait*," C. E. HALLÉ.

212, "*Remorse*," LESLIE THOMSON. Nude female figure prostrate by a pool. Lurid sunset behind gloomy precipice (*sk.*, *p.* 63).

213, "*Love's golden dream*," J. E. CHRISTIE.

214, "*A souvenir of Kingsley*," GAETANO MEO.

215, "*The village green*," E. J. POYNTER, R.A.

Water-colour sketch of homestead and church.

216, "*In English waters*," TRISTRAM ELLIS.

217, "*Up with the sun*," R. THORNE WAITE.

218, "*The evil eye*," DAVID CARR.

A harmony in salmon colour and grey (*sketch*, *p.* 63).

219, "*Mallows*," A. F. W. HAYWARD.

220, "*From Tempio della Concordia, Girgenti*," GAETANO MEO.

Sicilian sky seen through peristyle of temple.

221, "*Emanuel Hospital, Westminster*," now threatened with destruction, PHILIP NORMAN. Water-colour.

222, "*In Mediterranean waters*," TRISTRAM ELLIS.

223, "*The Delphic Oracle, in the time of Adrian*," C. HARPER.

Gorgeous display of colour and detail. Apollo and Athené Nikephoros are of gold, the Pythia is clad in white, the Delphic nobles in various shades of red (*sketch*, *p.* 64).

224, "*Portrait of Michael Davitt*," MISS S. H. PURSER.

Half length, seated, full face.

225, "*Spring-time*," J. WHIPPLE (*sketch*, *p.* 66).

226, "*A winding waterway*," ARTHUR RYLE (*sketch*, *p.* 64).

227, "*St. Luke writing his Gospel at the dictation of the Virgin Mary*," CLEMENT O. SKILBECK. The Virgin in crimson robe and dark blue hood; Saint Luke in a dark grey cloak (*sketch*, *p.* 65).

228, "*Jack at home*," JAMES CHARLES.

229, "*Henry Irving, Esq.*," EDWIN A. WARD.

Small three-quarter length, seated, with fox terrier.

230, "*A bark—a sea—a wind*," HENRY MOORE, A.R.A.

231, "*A Venetian ferry*," MISS CLARA MONTALBA.

Calm dark green lagoon shading off to golden horizon. Black gondola in foreground (*sketch, p.* 65).

232, "*Ruins of Solunto, Sicily*," SAMUEL BIRD.

233, "*The farm on the hill*," PHILIP BURNE-JONES.

234, "*Cloister lilies*," MRS. STILLMAN.

235, "*After rain*," E. J. POYNTER, R.A.

Small water colour landscape.

236, "*The moon-lit vale*," ALFRED HARTLEY (*sketch, p.* 66).

237, "*Molly Dalrymple*," HENRY S. TUKE.

238, "*Rosa Mystica*," T. R. SPENCE. Madonna in purple vesture, with her feet on orange carpet (*sketch, p.* 67).

In centre of east wall is :—

239, "*Portrait of Paderewski*," PRINCESS LOUISE, MARCHIONESS OF LORNE.

Similar in treatment to No. 18.

240, "*Sunrise and moonset on the shore of the Tyrrhenian Sea*," PROFESSOR GIOVANNI COSTA.

241, "*The rich strand*," ALBERT GOODWIN.

Cymoent and her sisters seeking the wounded Marinell. Oranges and lemons strewed on shore amid wreckage. In the distance are black rocks and angry clouds.

242, "*George and Mervyn, sons of Major Edwin Del Sandys*," H. HARRIS BROWN (*sketch, p.* 68).

243, "*Every green path has its fay*," M. R. HILL BURTON.

244, "*The mill at rest, Sussex*," GAETANO MEO.

245, "*Portrait of Stanley Baldwin, Esq.*," PHILIP BURNE-JONES.

246, "*The edge of the wood, Bryn Gwylan, near Conway*," WELLESLEY COTTRELL.

247, "*A legend of Fra Currado d'Offida*," MRS. STILLMAN.

248, "*The Rt. Hon. A. J. Balfour, M.P.*," EDWIN A. WARD.

249, "*Children of the mist*," T. GRAHAM.

Highland peat gatherers sheltering behind a bothie (*sk., p.* 69).

250, "*In a birch wood*," A. J. LEWIS.

251, "*A potato field—Autumn*," JOHN HENDERSON.

252, "*The crabbers' Cove*," JOHN R. REID (*sketch, p.* 69).

253, "*Evening near St. Gatien, Calvados*," W. J. HENNESSY.

254, "*The Castaway*," G. P. JACOMB-HOOD.

Mermaids piloting a boat on an oily sea (*sketch, p.* 70).

255, "*Portrait of Sir Frederick Millbank, Bart.*," HEYWOOD HARDY. At a grouse-shooting battery (*sketch, p.* 70).

256, "*The book of love*," CHARLES M. GERE (*sketch, p.* 71).

257, "*Flood time*," WILLIAM PADGETT.

258, "*Mrs. George Hitchcock*," J. J. SHANNON.

259, "*When the tide is down*," EDGAR C. WILLS (*sketch, p.* 71).

260, "*Belluno, Venetia*," J. AUMONIER.

261, "*Lynn Ferry—sketch for larger picture*," R. W. MACBETH, A.R.A.

262, "*At milking time*," DAVID MURRAY, A.R.A.

263, "*In the shadow of the Campanile, St. Mark's, Venice*," WILLIAM LOGSDAIL. Delicately painted study of girl and child feeding pigeons at the base of great standard on the piazza.

264, "'*When twilight melts beneath the moon away*,'" MARK FISHER (*sketch, p.* 72).

265, "*Mrs. Donald Graham*," J. J. SHANNON.

266, "*Breakers*," W. AYERST INGRAM (*sketch, p.* 72).

267, { "*Heard melodies are sweet; but those unheard Are sweeter.*" } J. R. WEGUELIN.

An Anacreontic. Girl listening to sculptured Pan (*sk., p.* 73).

268, "*Within sound of the sea*," ARTHUR TOMSON (*sketch, p.* 73).

269, "*The tangled skein*," MRS. J. M. SWAN.

270, "*Crossing the ford*," MARK FISHER.

271, "'*Put ye in the sickle, for the harvest is ripe*,'" J. REFFITT-OLDFIELD.

272, "*Cub-hunting with the West Somerset*," ROBERT W. MACBETH, A.R.A. Huntsmen sheltering under tree. Double rainbow seen over far-stretching plain.

Above is—

273, "*Harlech Sands*," DOUGLAS ADAMS.

274, "*Mrs. Nathaniel Montefiore*," C. E. PERUGINI.

275, "*When the kye come hame*," JOHN PARKER.

276, "*J. W. B. Howsley, Esq.*," EDWIN A. WARD.

Small canvas; shooting costume.

277, "*Seed-time, Cornwall*," JOHN R. REID.

278, "*Portrait of Edward John Stanley, son of the Hon. E. Lyulph Stanley*," S. B. CARLILL. Boy in cricketing dress.

279, "*Dawn*," ALFRED EAST (*sketch, p.* 75).

280, "*The bridge in the meadows*," HOMERVILLE HAGUE.

281, "*Shepperton-on-Thames*," HOMERVILLE HAGUE.

282, "*The Student*," MRS. FLORENCE MARTIN.

283, "*The Kenmare River*," DOUGLAS ADAMS.

284, "*Nightfall in the Dauphinée*," H. H. LA THANGUE (*sketch, p.* 76).

285, "*Thunder clouds*," C. E. JOHNSON (*sketch, p.* 75).

286, "*Gwalior, India*," ROBERT W. ALLAN.

Dazzling tropical colour and blue shadows (*sketch, p.* 76).

287, "*Near Milford, Surrey*," JAMES ORROCK.

288, "*Agathonike, daughter of W. Craies, Esq.*," MRS. ANNIE L. SWYNNERTON. In pink frock, with blue background.

289, "*Nutbourne*," GEORGE E. COOK. Water-colour.

290, "*Eve*," THOMAS RILEY.

291, "*Miriam, the prophetess*," WALTER DUNCAN.

292, "*Housed*," MISS MILDRED A. BUTLER. Water-colour.

293, "*The snow queen*," MRS. KATE G. HASTINGS.

Two reindeer draw sledge over frozen surface of lake. Boy in dark blue suit gazes at the Snow Queen, who wears pale green robe and mauve wimple. Gerda kneels on the ice behind.

294, "*The heat and burden of the day*," ARTHUR LEMON.

295, "*The village church*," PHILIP BURNE-JONES. Water-colour.

296, "*Spring*," MISS MARGARET HICKSON. Water-colour.

297, "*In the Abingdon woods*," MAJOR-GEN. DONNELLY, C.B. Water-colour.

THE BALCONY.

In the balcony are oil paintings, water colours, chalk, pen and pencil drawings, and pastels.

298, "*Portrait of Sir Frederick Bramwell, Bart., F.R.S.*," MISS M. C. ABERCROMBIE.

299, "*An old Benedictine monastery, Neuchatel, Normandy*," LENNARD LEWIS.

300, "*A Surrey hamlet*," MISS BLANCHE BAKER.

301, "*Spring sketch, Guildford*," PHILIP NORMAN.

302, "*The end of harvest*," A. FOORD HUGHES.

303, "*A Somerset cottage*," W. EGERTON HINE.

304, "*A cedar of the Lord, Lebanon*," TRISTRAM ELLIS.

305, "*Holland House, Kensington*," MISS G. B. MAY.

306, "*Pont St. Benezet, Avignon*," A. B. DONALDSON.

307, "*The Callater Burn, Braemar*," C. WYNN ELLIS.

308, "*Dreaming*," MRS. A. E. EMSLIE.

309, "*When orchard boughs are full in bloom*," MISS MILDRED A. BUTLER.

310, "*Mermaid Street, Rye*," PHILIP NORMAN (*sketch, p. 77*).

311, "*A pastoral*," HENRY RYLAND.

312, "*Rothenburg*," E. SALOMONS.

313, "*The end of the story*," MISS CATHERINE J. ATKINS.

314, "*The tumbling burn*," B. J. OTTEWELL.

315, "*On Selkirk Common*," M. RAPHAEL JONES.

316, "*The Coliseum at Rome*," CHARLES EARLE.

317, "*The mill pond, Swanage*," MISS CECILIA JACQUET.

318, "*S. Jacques, Lisieux*," T. M. ROOKE (*sketch, p. 77*).

319, "*A Somersetshire orchard,*" J. W. BECK.
320, "*A Thames back-water,*" J. W. BECK.
321, "*The rivulet,*" ALBERT KINSLEY (*sketch, p.* 77).
322, "*Thyrsis,*" MRS. C. N. KENNEDY.
323, "*Windsor,*" NEWTON BENETT.
325, "*The quay, Polperro,*" MISS K. MCCRACKEN.
326, "*Shirley poppies,*" MISS ELLEN BOWYER.
327, "*Near Sandwich, Kent,*" ALBERT KINSLEY.
328, "*East Mascolls, Sussex,*" C. TONGE.
329, "*On the Fife coast,*" MISS AMY H. FOSTER.
330, "*A scene in Boulac, near Cairo,*" R. M. CHEVALIER.
331, "*Albert Dürer's house, Nürenberg,*" E. SALOMONS.
332, "*On the ramparts, Carcassonne,*" A. B. DONALDSON.
333, "*Rose, softly blooming,*" MISS ADA DRESSLER.
334, "*Autumn,*" J. W. BECK.

10 × 18.

No. 335. "*Cromer.*" WILFRID BALL.

336, "*La Grosse Horloge, Rouen,*" LENNARD LEWIS.
337, "*In the courtyard of the Bargello, Florence,*" C. H. R CARELLI.
338, "*On the golden horn,*" TRISTRAM ELLIS.
339, "*Le Puy,*" A. B. DONALDSON.
340, "*Chrysanthemums,*" MRS. CECIL LAWSON.
341, "*Village of Pinkevere, Holland,*" CLAUDE HAYES.
342, "*Der Klingenthor, Rothenburg,*" E. SALOMONS.
343, "*Outward-bound,*" MISS NORA DAVISON.
344, "*Urbino—morning,*" MISS MILDRED DRAGE.
345, "*Bosham harbour, Sussex,*" JAMES E. GRACE.
346, "*Hay-time,*" J. HERBERT SNELL.

347, "*A rose's life is but a day,*" J. FITZ-MARSHALL.

348, "*The mountain peak 'twixt sun and moon,*" W. PADGETT.

349, "*Jacob's Bay, Arnside,*" ARNOLD PRIESTMAN.

350, "*Sotto i Lauri di Mandela,* 1891, NAPOLEONE PARISANI.

351, "*The walls, Nürenberg,*" E. SALOMONS.

352, "*In the Kyles of Bute,*" C. P. KNIGHT.

353, "*Chislehurst Common,*" F. YATES.

354, "*Across the moorland,*" JAMES E. GRACE.

355, "*Spring flowers,*" HENRIETTA RAE (MRS. E. NORMAND).

A girl's head in profile, decked with pansies.

356, "*Fly-fishing in the Brathie, near Ambleside,*" E. M. EDMONDS.

357, "*Moonlight,*" MISS HILDA MONTALBA.

358, "*Portrait of Miss Alice Pollock, daughter of Sir Frederick Pollock, Bart.,*" MRS. F. F. HOLROYD.

359, "*Twilight from the hill of Asolo,*" EUGENE BENSON.

"Fra la Brenta e la Piave."—DANTE.

360, "*Among the withered leaves,*" J. FITZ-MARSHALL.

361, "*The village on the cliff,*" ARTHUR HUGHES.

362, "*An autumn evening,*" ARTHUR TOMSON.

363, "*In the Itchen valley,*" PHILIP NORMAN.

364, "*Companions of the bath,*" A. HARVEY MOORE.

365, "*Portrait of Leslie Stephen, Esq.,*" S. BOSCH REITZ.

366, "*Sleep,*" MISS DORA NOYES.

Girl lying amid a profusion of scarlet poppies.

367, "*When purity and peace immingle charms,*" J. FITZ-MARSHALL.

368, "*Portrait of Miss Caroline Cust,*" MISS ALICE E. DONKIN.

369, "*Fishing boats leaving Fowey Harbour,*" EDWIN HAYES.

370, "*Harbour lights,*" JAMES P. BEADLE.

371, "*The glow of autumn on the Thames,*" E. M. EDMONDS.

372, "*Harbour of Savona, Italy,*" EDWIN HAYES.

373, "*Storm brewing,*" ARTHUR HUGHES.

374, "*A Dutch girl,*" MISS JENNIE MOORE.

375, "*Roses,*" A. F. W. HAYWARD.

376,
"*Chill thy little heart, and grieves*
At the flutt'ring of the leaves.
And the night-wind's dismal cries,
Fright thee, little waking eyes.

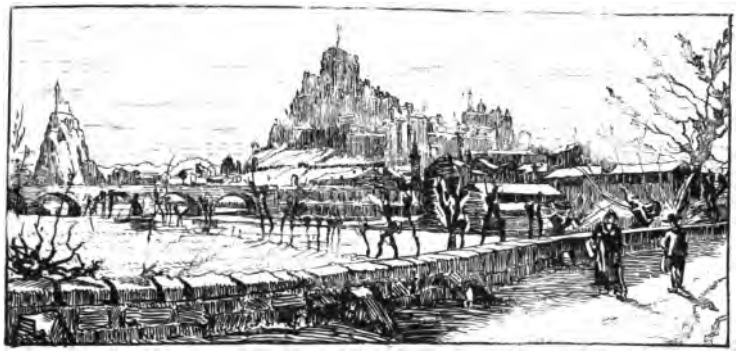
"*Close your little eyes in sleep,*
Loving arms around thee creep.
Rest, while Nature endlessly,
Eyes to see her weaves for thee."
—FLOWERS OF PARADISE.

REGINALD F. HALLWARD (*sketch, p.* 78).

377, "*Will he come?*" JOHN CHARLTON (*sketch, p.* 78).

378, "*Eleven illustrations to Anacreon,*" J. R. WEGUELIN.

379, "*The palace of Fontainebleau from the south,*" W. BISCOMBE GARDNER.



No. **306**. "*Pont St. Benezet, Avignon.*" A. B. DONALDSON.

380, "*Porte Dauphine, or the Baptistère, palace of Fontainebleau,*" W. BISCOMBE GARDNER. Louis XIII. was baptized here.

381, "*Natives,*" TOM KELLY. Highland cattle.

382, "*A portrait,*" MRS. GRAHAM SMITH. A pastel.

383, "*Old wall on the west of la Cour Henri IV., Palace of Fontainebleau,*" W. BISCOMBE GARDNER.

384, "*Horseshoe staircase, entrance to the Palace of Fontainebleau,*" W. BISCOMBE GARDNER.

385, "*Study for the head of Medusa,*" THE MARCHIONESS OF GRANBY.

386, "*Study for a frontispiece to 'A Violet Crown'*"; a book of poems by Reynell Rodd, THE MARCHIONESS OF GRANBY.

387, "*Mrs. Beerbohm Tree;*" a portrait. THE MARCHIONESS OF GRANBY.

388, "*H. Beerbohm Tree, Esq.,*" THE MARCHIONESS OF GRANBY.

389, "*Korinna, a study,*" THE MARCHIONESS OF GRANBY.

390, "*Mrs. Harry Taylor,*" W. B. RICHMOND, A.R.A.

391, "*Mrs. Harry Taylor;*" chalk drawing. E. J. POYNTER, R.A.

392, "*The pitfalls of culture;*" a drawing for *Punch.* E. T. REED.

393, "*The trials of an anxious junior—prompting a deaf and testy chief in open court;*" drawing for *Punch.* EDWARD T. REED.

394, "*Portrait of Mrs. Douglas Arden,*" E. R. HUGHES.

395, "*Portrait of Miss Violet Troubridge,*" MRS. HOPE.

396, "*Ridge of Cuchullins, Skye,*" TOM KELLY.

397, "*Preparing for the fête,*" G. CROSSLAND ROBINSON.

398, "*A landscape—birches,*" FRED YATES.

399, "*On the sand dunes, Boulogne,*" WILLIAM PADGETT.

400, "*Charge of Inniskillings at the battle of Malplacquet,* R. CATON WOODVILLE.

401, "*Evening,*" ARNOLD HELCKÉ.

402, "*Retreat—Crimea,*" JAN V. CHELMINSKI.

403, "*The interrupted story*," EUGÈNE DE BLAAS.
Three Venetian girls listening to an old fisherman.

404, "*A November morning on the Frome, Gloucestershire*," ALFRED O. TOWNSEND.

405, "*An autumn day*," MISS L. BLATHERWICK.

406, "*Sunset on Salisbury Plain*," EDGAR BARCLAY.

407, "*Portrait of Miss Bella Stillman*," MISS LISA STILLMAN.

408, "*Portrait of the Countess Pasolini*," pastel drawing. MISS LISA STILLMAN.

407*, "*The Hall, Eton Avenue, N.W.*," E. R. ROBSON, F.S.A.

408*, "*Interior of the grand hall, Trosley Towers* (*the country seat of Sir Sydney Waterlow*), E. R. ROBSON, F.S.A.

SCULPTURE.

409, "*Jessica*," bronze head. MISS EDITH BATESON.

410, "*J. R. Redmayne, Esq.*," bronze bust. ALFRED DRURY.

411, "*Dorothea Beale—President of the Cheltenham Ladies' College*," bronze bust. MISS MARY SWAINSON.

412, "*The Honourable Ethel Fraser*," bronze bust. E. STOURTON.

413, "*Bust of the late Sir Morell Mackenzie*," clay. G. E. WADE.

414, "*St. Agnes*," bronze head. ALFRED DRURY.

415, "*Girl tying up her sandal*," bronze statue, life size. CONRAD DRESSLER.

416, "*Non Angli, sed Angeli*," plaster head. E. ROSCOE MULLINS.

417, "*Peri at the gates of Paradise*," MRS. CATHERINE TOBERENTZ. Marble statuette.

418, "*The singing girl*," G. G. FRAMPTON.
Marble, half-length.

419, "*Comus*," E. R. MULLINS. Small bronze group (*sk., p.* 79).

420, "*Spring*," J. W. SWYNNERTON. Plaster statuette (*sk., p.* 80).

421, "*A portrait study*," HENRY A. PEGRAM. Plaster head.

422, "*Bust of the late Countess of Dalhousie*," D. W. STEVENSON.

423, "*Cuninghame Graham, Esq., M.P.*," ALBERT TOFT.
Bronze head and shoulders (*sketch, p.* 80).

424, "*La Sonnambula*," J. W. ROLLINS. Plaster head.

425, "*John Cleland, Esq., of Stormont*," W. H. CLELAND.
Bronze head.

426, "*A portrait bust*," W. GOSCOMB JOHN. Plaster.

427, "*Mademoiselle Marguerite*," MISS ETHEL M. MOORE.
Bronze head; life-size.

428, "*African slave boy*," THE COUNTESS FEODORA GLEICHEN. Bronze statuette.

429, "*Youth, like summer morn*," MISS EFFIE STILLMAN." Small plaster head.

430, "*Bronze bust of the late Sir Edgar Boehm, Bart., R.A.*," EDOUARD LANTERI. Small plaster statuette.

431, "*At home*"; terra-cotta statuette, CONRAD DRESSLER (*sketch, p.* 80).

432, "*The tangles of Neæra's hair*," W. R. COLTON. Small terra-cotta head.

433, "*Mr. John Hare, as Benjamin Goldfinch, in 'A Pair of Spectacles,'*" A. BOYD SAUNDERS. Small terra-cotta bust.

434, "*An Irish wolfhound*," J. H. M. FURSE. Small bronze figure.

435, "*Study of foxhound and pups*," MISS ALICE CHAPLIN. Small clay group (*sketch, p.* 1).

436, "*Herodias*," ALBERT TOFT. Marble bas-relief head.

437, "*John Fielden Mackarness, the late Bishop of Oxford*," GEORGE FRAMPTON. Bronze head in low relief.

438, "*A decorative panel*," MISS ANNA ALMA-TADEMA. Bronze flowers in bas-relief.

439, "*Miss Jean Gordon*"; medallion portrait, MISS E. HALLÉ. Clay head.

440, "*The late Charles Stewart Parnell, M.P.*"; medal, MISS E. HALLÉ. Clay.

441, "*Medallion portraits*," MISS E. STILLMAN. Clay and bronze

442, "*Children with palm branches*"; design for a bronze relief MISS E. M. ROPE. Black wax.

443, "*Coloured wax bas-relief*," MISS ELLA CASELLA.

444, "*Victory*"; coloured wax bas-relief," MISS NELIA CASELLA.

445, "*Fountain, mermaid, and sea lions.*" Designed and executed for W. C. Prescott, Esq. G. SIMONDS. Bronze (*sk., p.* 79).

LIST OF ILLUSTRATIONS.

	PAGE
ADAMS, DOUGLAS	74
ALLAN, ROBERT W.	76
ALMA-TADEMA, L., R.A.	29
ARMOUR, G. DENHAM	61
BALL, WILFRID	23
BALL, WILLIAM	23
BEADLE, JAMES P.	51
BENNETT, NEWTON	12
BOUGHTON, G. H., A.R.A.	43
BRITTEN, W. E. F.	49
BROWN, H. HARRIS	68
BURNE-JONES, PHILIP	31, 48
BUXTON, J. W.	50
CADOGAN, S. R.	37
CANZIANI (MADAME), L. S.	36
CARR, DAVID	63
CHARLTON, JOHN	78
CLAY, SIR ARTHUR	36
COLLIER, HON. JOHN	43
COTTRELL, WELLESLEY	68
DAVIS, B., R.A.	62
DONALDSON, A. B.	25
DRESSLER, C.	80
EAST, ALFRED	75
FISHER, MARK,	72
FORBES, STANHOPE A.	52
FORBES (MRS.), STANHOPE	58
FOWLER, ROBERT	55
GERE, CHARLES M.	71
GRAHAM, TOM	69
HAGUE, HOMERVILLE	14
HALE, E. MATTHEW	40
HALL, FRED	32
HALL, SYDNEY P.	33
HALLÉ, C. E.	5, 34
HALLWARD, REGINALD	78
HARDY, HEYWARD	70
HARPER, CLAUDIUS	64
HARTLEY, ALFRED	66
HELCKÉ, A.	58
HEMY, C. M.	55
HUNTER, COLIN, A.R.A.	47
INGRAM, W. AYERST.	72
IRELAND, T.	56
JACOMB-HOOD, G. P.	70
JAY, W. S.	38
JENKINS (MISS), BLANCHE	38
JOHNSON, C. E.	75
JONES, M. RAPHAEL	31
KENNEDY, C. N.	44
KHNOPFF, F.	35
KINSLEY, ALBERT	77
LAIDLAY, W. J.	30
LA THANGUE, H. H.	76
LLEWELLYN, W.	59
MACALLUM, HAMILTON	57
MACBETH, R. W., A.R.A.	50
MACGREGOR, A.	41
MACLAREN, WALTER	46
MCLACHLAN, T. HOPE	42
MEADE, ARTHUR	62
MONTALBA (MISS), CLARA	65
MULLINS, E. ROSCOE	79
MURRAY, DAVID, A.R.A.	53
NETTLESHIP, J. T.	40
NORMAN, PHILIP	77
NORMAND (MRS.), E.	54
PARKER, JOHN	74
PARTON, ERNEST	51
PERUGINI (MRS.), KATE	47
PICKERING, J. L.	9
POYNTER, E. J., R.A.	29
REID (MISS), FLORA	60
REID, JOHN R.	69
ROOKE, T. M.	77
ROWE, E. ARTHUR	18
RYLE, ARTHUR J.	48, 64
SHANNON, J. J.	39
SIMONDS, GEORGE	79
SKILBECK, CLEMENT O.	65
SPENCE, T. R.	67
STOKES, ADRIAN	45, 54
STOREY, JULIAN	56
STOTT, EDWARD	37
SWYNNERTON, J. W.	80
THOMPSON, LESLIE	63
TOFT, ALBERT	80
TOMSON, ARTHUR	73
TOPHAM, FRANK W. W.	59
VERNÉDE, CAMILLE	60
WAITE, EDWARD W.	39
WALTON, FRANK	35
WATTS, G. F., R.A.	30, 32, 34
WEGUELIN, J. R.	73
WETHERBEE, G.	42
WHIPPLE, J.	66
WILLS, EDGAR C.	71
WONTNER, WILLIAM	52
WOOD (MISS), E. S.	33
WYLLIE, C. W.	46

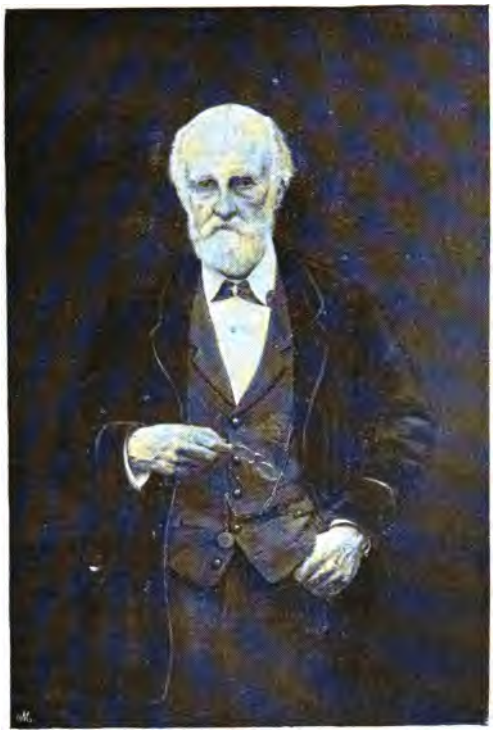
WEST ROOM.

No. 13. "*White Roses.*" E. J. POYNTER, R.A.

No. 18. "*Paderewski.*" L. ALMA-TADEMA, R.A. 40 × 60.

No. 20. "*In the gloaming.*" W. J. LAIDLAY.

No. 24. "*Afloat.*" G. F. WATTS, R.A.



No. 33. "*Portrait of E. L. J. Ridsdale, Esq.*" P. BURNE-JONES.

27 × 35.

No. 45. "*Strayal.*" RAPHAEL JONES.

No 51. "*Twilight.*" FRED HALL.

No. 53. "*Portrait of Walter Crane, Esq.*" G. F. WATTS, R.A.

40 X 60.

No. 58. "*Autumn.*" MISS E. STEWART WOOD.

No. 64. "*The late Charles Stewart Parnell.*" SYDNEY P. HALL.

No. 73. "*The march of the seasons.*" C. E. HALLÉ.

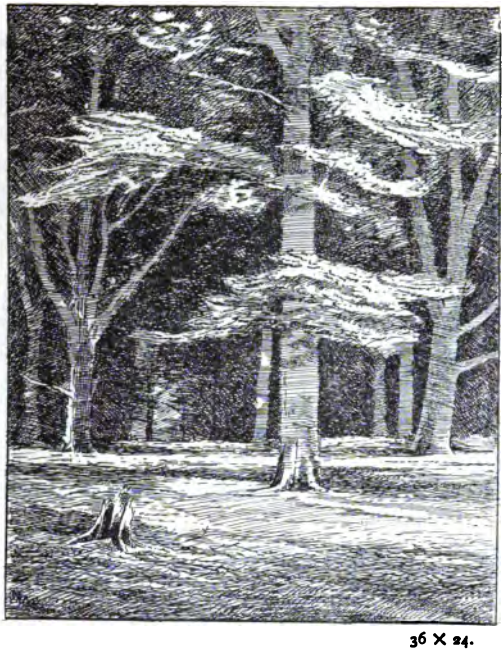
No. 77. "*Sic transit.*" G. F. WATTS, R.A.

No. 78. *"I lock my door upon myself."* FERNAND KHNOPFF.

No. 80. *"In opulent June."* FRANK WALTON.

No. 83 *"Our little maid."*
MADAME LOUISA STARR CANZIANI.

No. 81. *"Colonel Kay."* SIR ARTHUR CLAY, BART.



36 × 24.

No. 84. "*Autumn, Knole Park.*" S. R. CADOGAN.

22 × 28.

No. 86. "*In an Orchard—an early summer morning.*" EDWARD STOTT.

40 × 62.

No. **96.** "*Autumn Mists.*" W. S. JAY.

No. **97.** "*In the month of roses.*" MISS BLANCHE JENKINS.

No. 98. "*Birds of a feather flock together.*" EDWARD W. WAITE.

No. 99. "*Miss Wordsworth, Principal of Lady Margaret Hall, Oxford.*" J. J. SHANNON.

No. 101. "*Flood-wrack: the ena of the night.*" J. T. NETTLESHIP.

No. 109. "*Sigurd carries off the Princess of Ireland.*" E. MATTHEW HALE.

No. 116. "*The mirrors of time—past, present, and future.*" A. MACGREGOR.

NORTH ROOM.

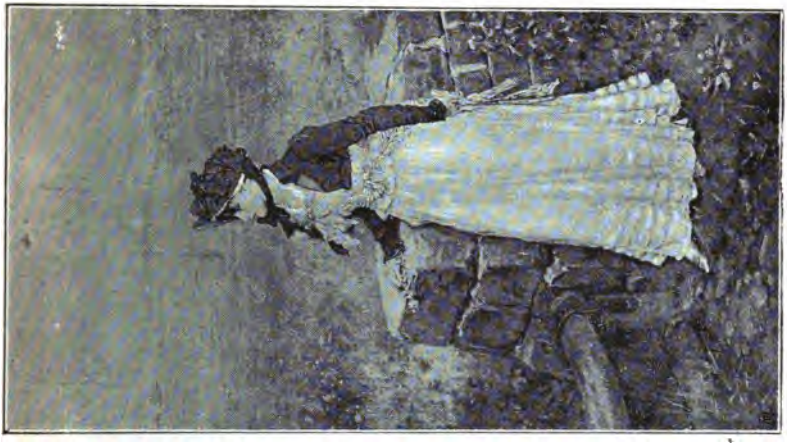
No. 124. "*To our lady of the seas.*" GEORGE WETHERBEE.

29 × 22.

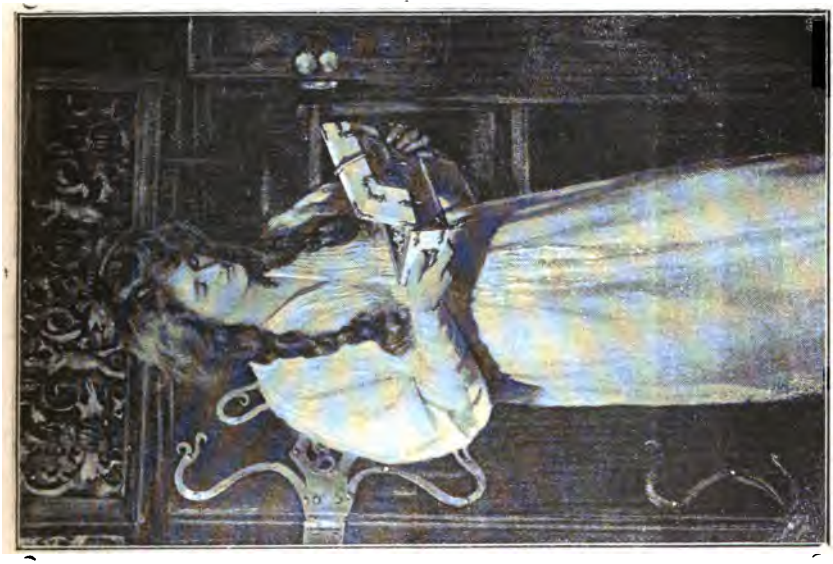
No. 128. "*Evening.*" T. HOPE MCLACHLAN.

29 × 22.

No. 135. "*Morning.*" T. HOPE MCLACHLAN.

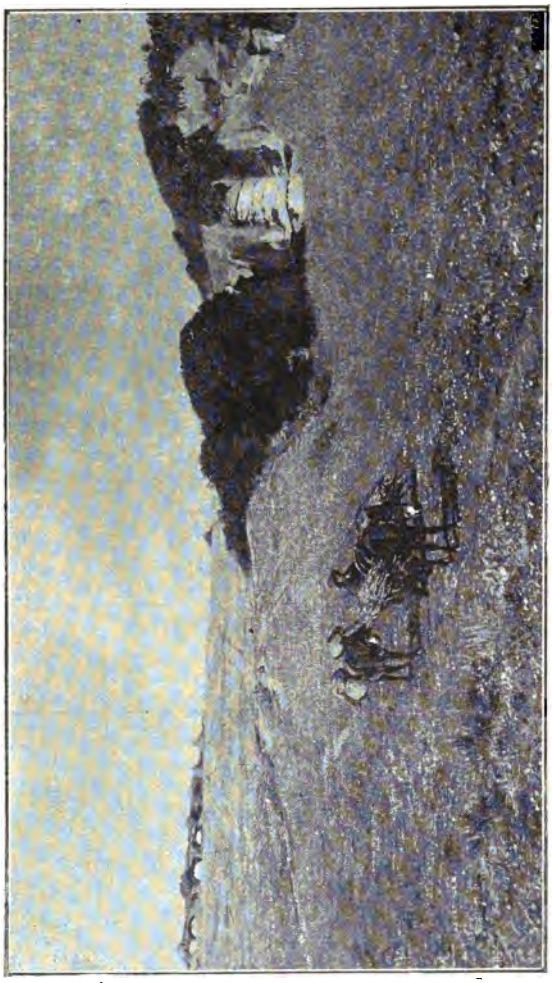


No. 132. "*Black-eyed Susan.*" G. H. BOUGHTON, A.R.A.

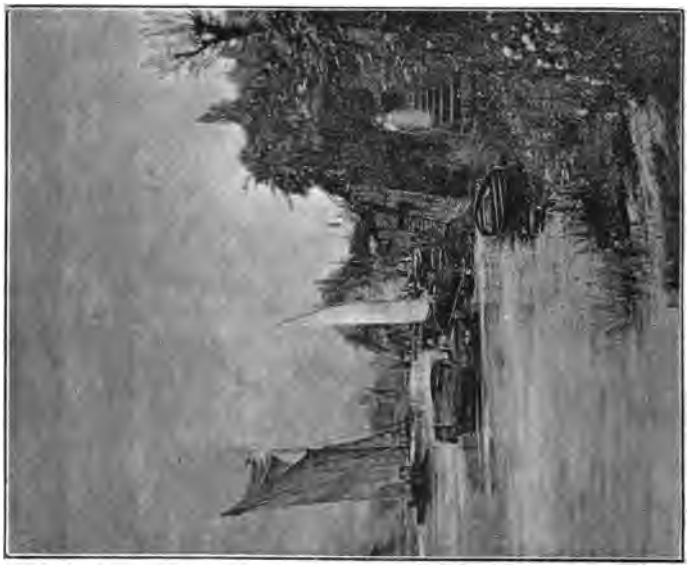


No. 140. "*Gretchen.*" THE HON. J. COLLIER. 56 × 36.

No. 142. "*Jonah.*" C. N. KENNEDY.

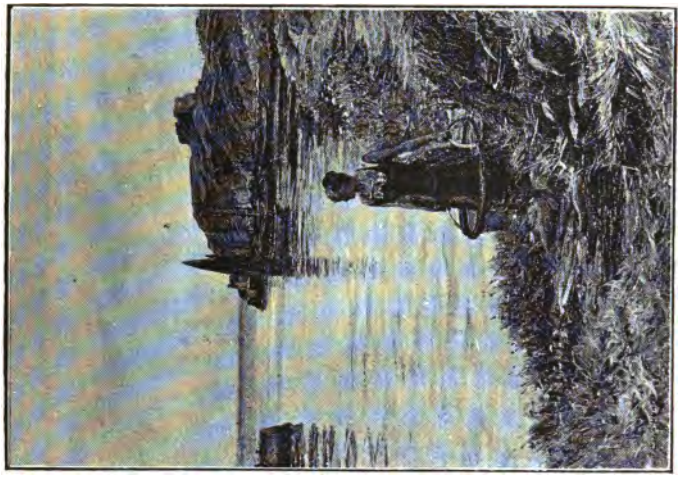


No. 148. "*Roman Campagna; early spring.*" ADRIAN STOKES. 33 × 60.



No. 168. "*An old suburb.*" C. W. WYLLIE. 50 × 40.

No. 151. "*Through the thistles.*" WALTER MACLAREN.



No. 147. "*The water-carrier.*" COLIN HUNTER, A.R.A.

No. 144 "*Tomboy.*" MRS. KATE PERUGINI.

No. 157. *"O, who will o'er the downs so free?"*
PHILIP BURNE-JONES.

20 X 36.

No. 158. *"Autumn solitude."* ARTHUR RYLE.

No. **165.** "*Che sara sara.*" W. E. F. BRITTEN.

30 × 44.

No. 163. "*Meadow sweet.*" J. W. BUXTON KNIGHT.

No. 166. "*An Alsatian flower-stall.*" ROBERT W. MACBETH, A.R.A.

No. 167. "*The night ferry.*" ERNEST PARTON.

52 × 74.

No. 169. "*Homewards.*" JAMES P. BEADLE.

36 × 24.

No. 170. *"When the boats are idle in the bay."*
STANHOPE A. FORBES, A.R.A.

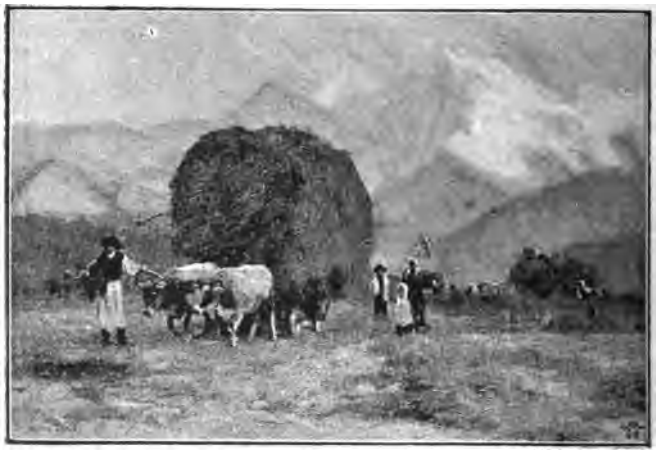
54 × 37.

No. 173. { *"I think of all thou art to me,*
I think of all thou can'st not be." } WILLIAM WONTNER.

48 × 72.

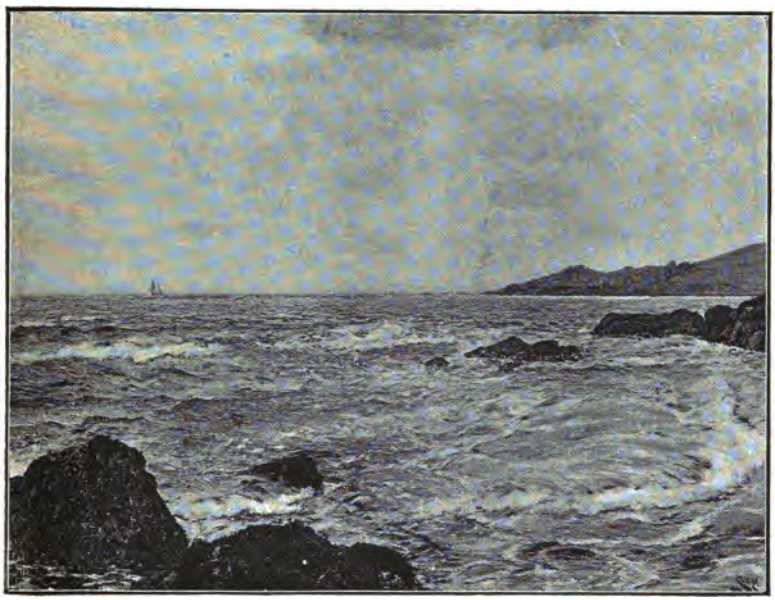
No. 176. "*A Hampshire haying.*" DAVID MURRAY, A.R.A.

No. 176. "*Edie, a portrait.*" MRS. E. NORMAND.



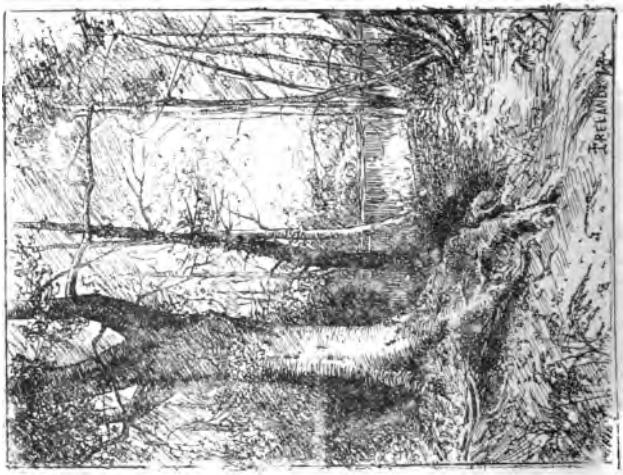
No. 179. "*Haytime in the Tyrol.*" ADRIAN STOKES.

No. 180. "*Spirit of the Morning.*" 72 × 35. ROBERT FOWLER.



No. 183. "*The Cornish sea.*" C. N. HEMY.

No 184 *"Mark, son of Julian and M. M. Sturgis."* JULIAN STORY.



No 186. *"A pool in the dell."* T. IRELAND. 36 × 28.

No. 191. *"Searching for octopus in the Bay of Amalfi."* HAMILTON MACALLUM.

No. 190. "*Jean, Jeanne, et Jeannette.*" MRS. STANHOPE FORBES.

40 X 60.

No. 193. "*Low tide, Boulogne-sur-Mer.*" ARNOLD HELCKÉ.

No. 196. "*Primrose day.*" FRANK W. W. TOPHAM.

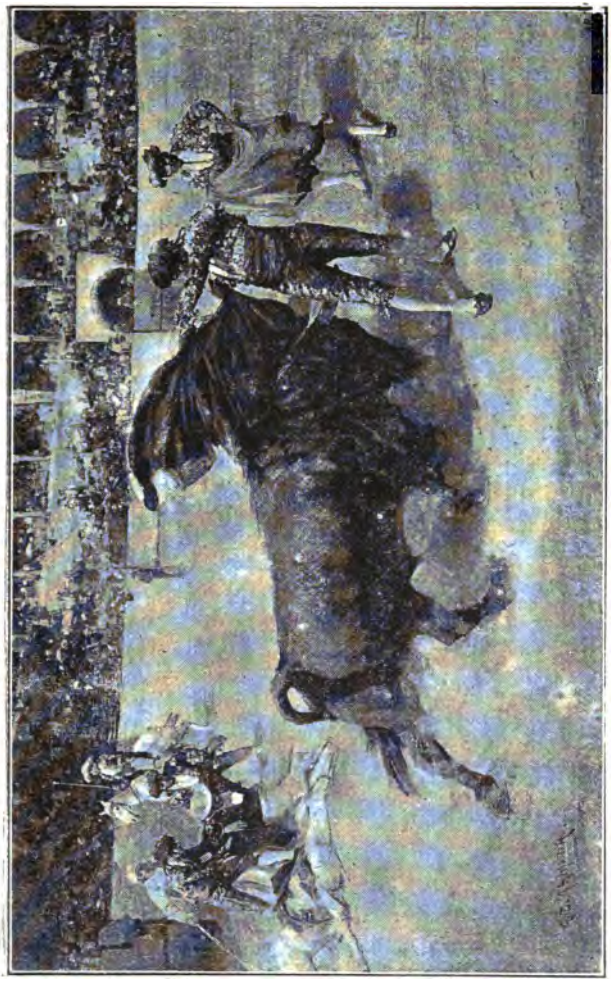
No. 194. "*Mrs. Emilie Merton.*" W. LLEWELLYN. 39 × 29.

18 × 24.

No. 200. "*The young doctor.*" MISS FLORA REID.

16 × 24.

No. 206. "*Early spring.*" CAMILLE VERNÉDE.



No. 201. *"In a bull ring, Andalusia."* G. DENHAM ARMOUR. 80 × 56.

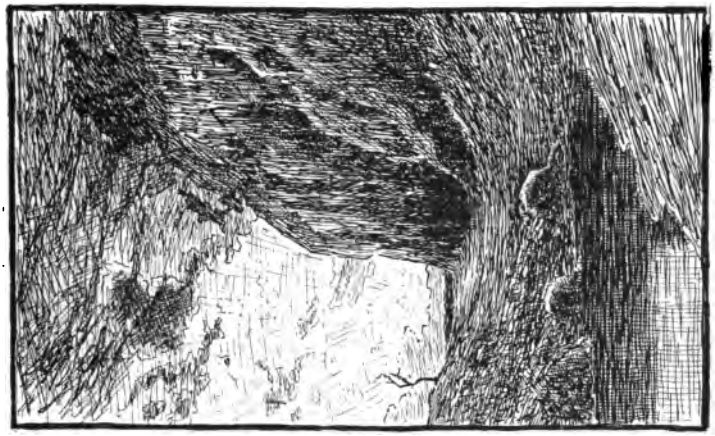
No. 203. "*Approaching night—Camp de César—Pas de Calais.*"
H. W. B. DAVIS, R.A.

33 × 52.

No. 210. "*Sea Urchins.*" ARTHUR MEADE.

SOUTH ROOM.

No. 218. "*The evil eye.*" DAVID CARR.



No. 212. "*Remorse.*" LESLIE THOMSON. 50 × 30.

30 × 23.

No. 223. "*The Delphic Oracle, in the time of Adrian.*" CLAUDIUS HARPER.

20 × 36.

No 226. "*A winding waterway.*" ARTHUR RYLE.

30 X 25.

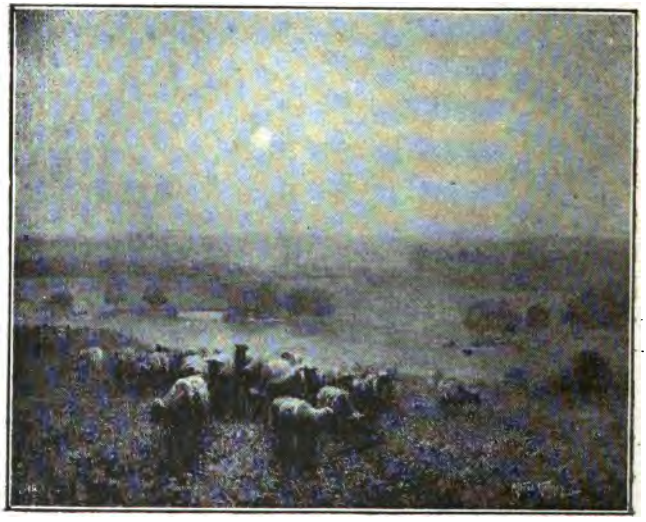
No. 227. "*St. Luke writing his Gospel at the dictation of the Virgin Mary.*" CLEMENT O. SKILBECK.

34 X 60.

No. 231 "*A Venetian ferry.*" MISS CLARA MONTALBA.

20 X 30.

No. 225. "*Spring-time.*" J. WHIPPLE.



20 X 25.

No. 236. "*The moon-lit vale.*" ALFRED HARTLEY.

60 × 26.

No. 238. "*Rosa Mystica.*" T. R. SPENCE.

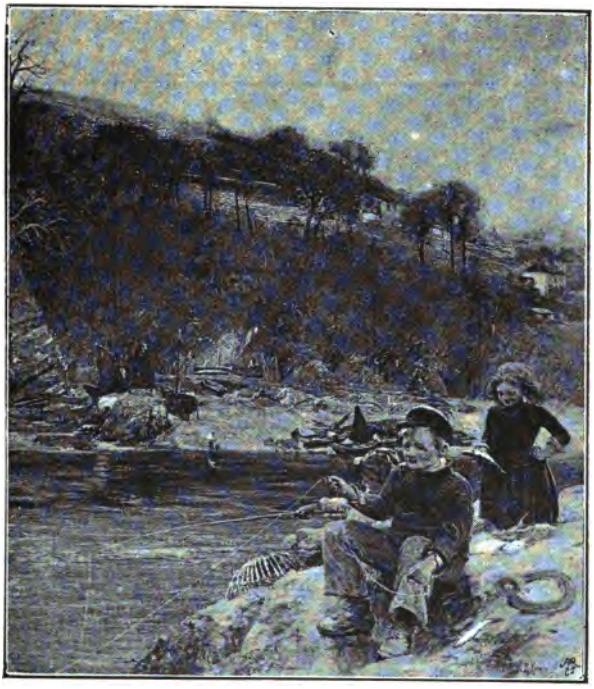
30 × 25.

No. 242. "*George and Mervyn, sons of Major Edwin Del Sandys.*"
H. HARRIS BROWN.

10 × 14.

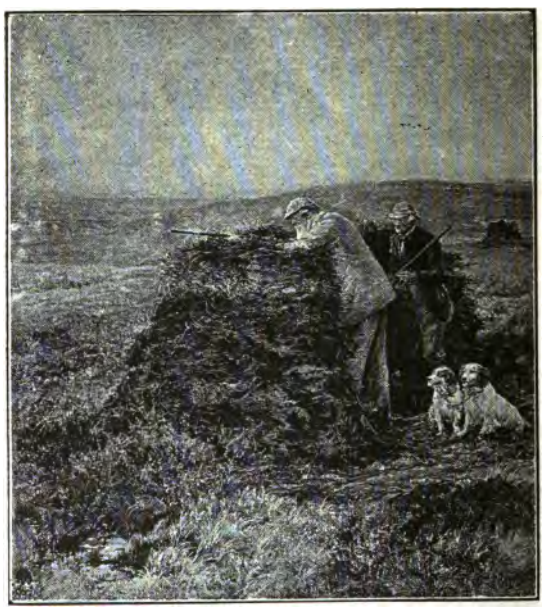
No. 246. "*The edge of the wood, Bryn Gwylan, near Conway.*"
WELLESLEY COTTERELL.

No. 249. "*Children of the mist.*" T. GRAHAM.



No. 252. "*The crabbers' cove.*" JOHN R. REID.

No. 254. "*The castaway.*" G. P. JACOMB-HOOD.



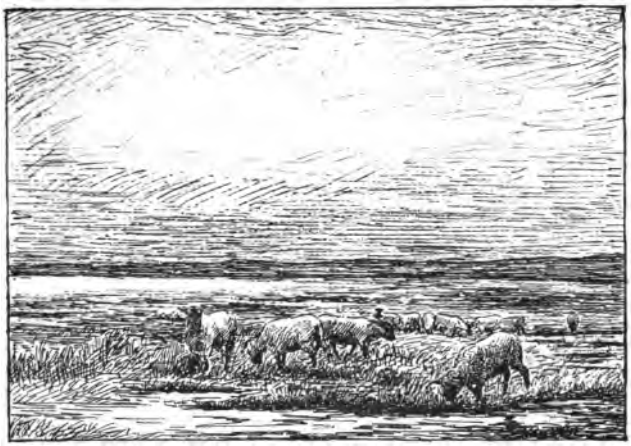
31 × 27.

No. 255. "*Portrait of Sir Frederick Millbank, Bart.*" HEYWOOD HARDY.

(*By permission of Mr. J. P. Mendoza, the owner of the copyright, by whom a photogravure is to be published.*)

35 × 37.

No. 256. "*The book of love.*" CHARLES M. GERE.



35 × 50.

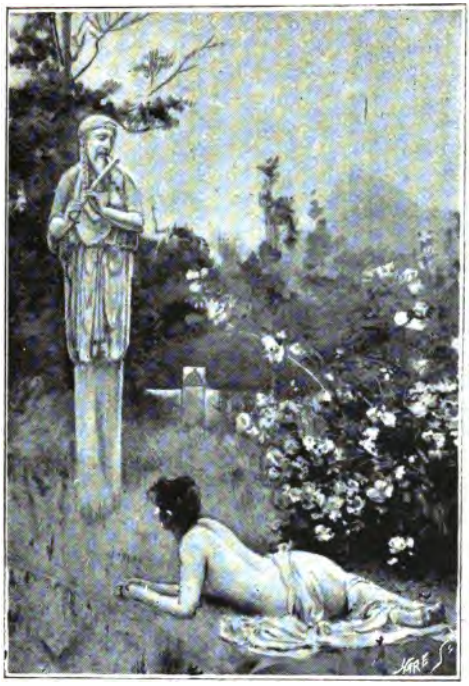
No. 259. "*When the tide is down.*" EDGAR C. WILLS.

28 × 33.

No. 264. "*When twilight melts beneath the moon away.*" M. FISHER.

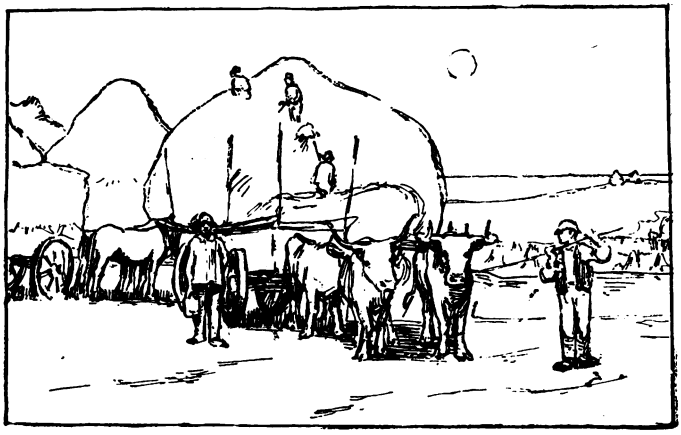
39 × 72.

No. 266. "*Breakers.*" W. AYERST INGRAM.



30 X 20.

No. 267. { "*Heard melodies are sweet; but those unheard Are sweeter.*" } J. R. WEGUELIN.



No. 268. "*Within sound of the sea.*" ARTHUR TOMSON.

30 X 48.

No. 273. "*Harlech sands.*" DOUGLAS ADAMS.

24 X 36.

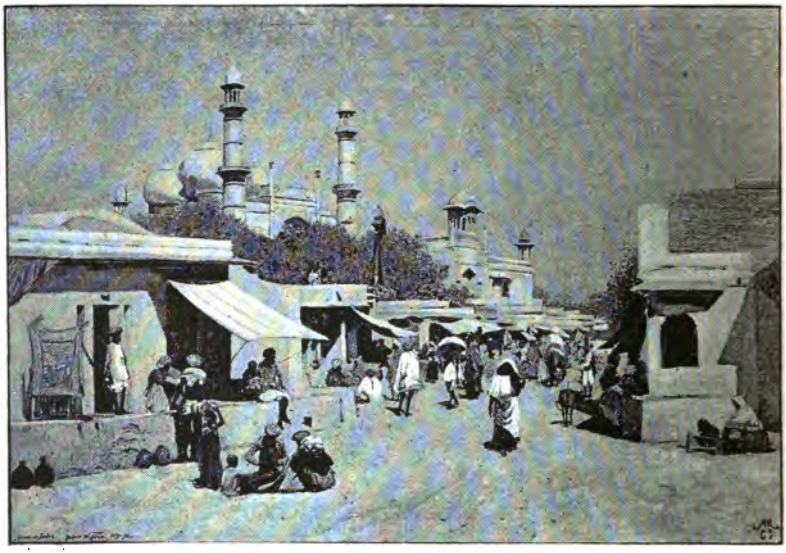
No. 275. { "*What is the greatest bliss*
That the tongue of man can name?
'Tis to woo a bonnie lass
When the kye come hame." } JOHN PARKER.

No. 279. "*Dawn.*" ALFRED EAST. 64 X 42.

33 X 48.

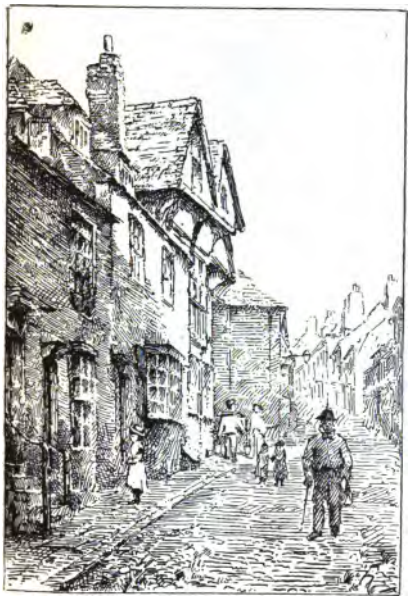
No. 285. "*Thunder clouds.*" C. E. JOHNSON.

No. 284. "*Nightfall in the Dauphinée.*" H. H. LA THANGUE.



No. 286. "*Gwalior, India.*" ROBERT W. ALLAN.

THE BALCONY.



No. 310. *"Mermaid Street, Rye."*
PHILIP NORMAN.

29 X 31.

No 319. *"St. Jacques, Lisieux."*
T. M. ROOKE.

22 X 37.

No. 321. { *"Through moss and tangled masses The rivulet winds its way."* } ALBERT KINSLEY.

No. 377. "*Will he come?*" 66 × 42.
JOHN CHARLTON.

No. 376. REGINALD F. HALLWARD. 48 × 33.

SCULPTURE.

No. 419. "*Comus.*" E. ROSCOE MULLINS.

No. 445. "*Fountain, mermaid, and sea lions.*" GEORGE SIMONDS.

No. 415. "*Girl tying on her sandal.*"
CONRAD DRESSLER.

No. 420. "*Spring.*"
J. W. SWYNNERTON.

No. 413. "*Sir Morell Mackenzie.*"
G. E. WADE.

No. 423. "*Cuninghame Graham, Esq., M.P.*"
ALBERT TOFT.

THE ✦ ORIENTAL ✦ WAREHOUSE,

117 & 119, REGENT ST., LONDON, W.

(Two Doors from the NEW GALLERY.)

FARMER & ROGERS

(NOW GEORGE GULLEY AND CO.)

RESPECTFULLY INVITE INSPECTION OF THEIR NEW IMPORTATIONS OF

Eastern ✦ Art ✦ Productions,

AT THE MOST MODERATE PRICES,

INCLUDING

Screens, Fans, Cabinets,
Tables, Stands, Gongs, Trays, Curtains,
Table Covers.

ANTIQUE AND MODERN PORCELAIN

Of every description.

A GREAT VARIETY OF

JAPANESE AND OTHER EASTERN CURIOS,

From Sixpence to 100 Guineas.

IMPORTERS OF

INDIAN SHAWLS & RAMPORE CHUDDAS.

THE ORIENTAL WAREHOUSE, 117 & 119, REGENT ST., LONDON.

Trousseaux.

Layettes.

TO H.M. THE QUEEN

H.I.M. The Empress of Russia.
H.I.M. The Empress of Germany.
H.I.M. The Empress of Austria.
H.M. The Queen of Sweden.
H.M. The Queen of Denmark.
H.M. The Queen of Greece.
H.I.H. The Princess William of Baden.
H.R.H. The Infanta Eulalie of Spain.

TO H.M. THE KING OF SPAIN

TO H.I.M. THE EMPRESS OF GERMANY

Swears & Wells,

192, REGENT STREET, W.

Hosiery, Gloves, Shirts, &c.

BOYS' AND YOUTHS' TAILORS.

GIRLS' AND LADIES' TAILORS, AND RIDING HABIT MAKERS.

INFANTS', CHILDREN'S AND LADIES' OUTFITTING.

BOOT AND SHOE MAKERS.

COMPLETE SCHOOL AND COLLEGE OUTFITS.

All Goods Marked **S. & W.** Guaranteed

All Goods Marked **S. & W.** Guaranteed.

TO T.R.H. THE PRINCE & PRINCESS OF WALES

FA56.4.10
The New Gallery; a complete illustr
Fine Arts Library AZP9700
3 2044 034 208 116

NOT TO LEAVE LIBRARY